

PRELIMINARY SURVEY OF
EAST ASIATIC ART
IN THE MUSEUMS OF EUROPE



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By

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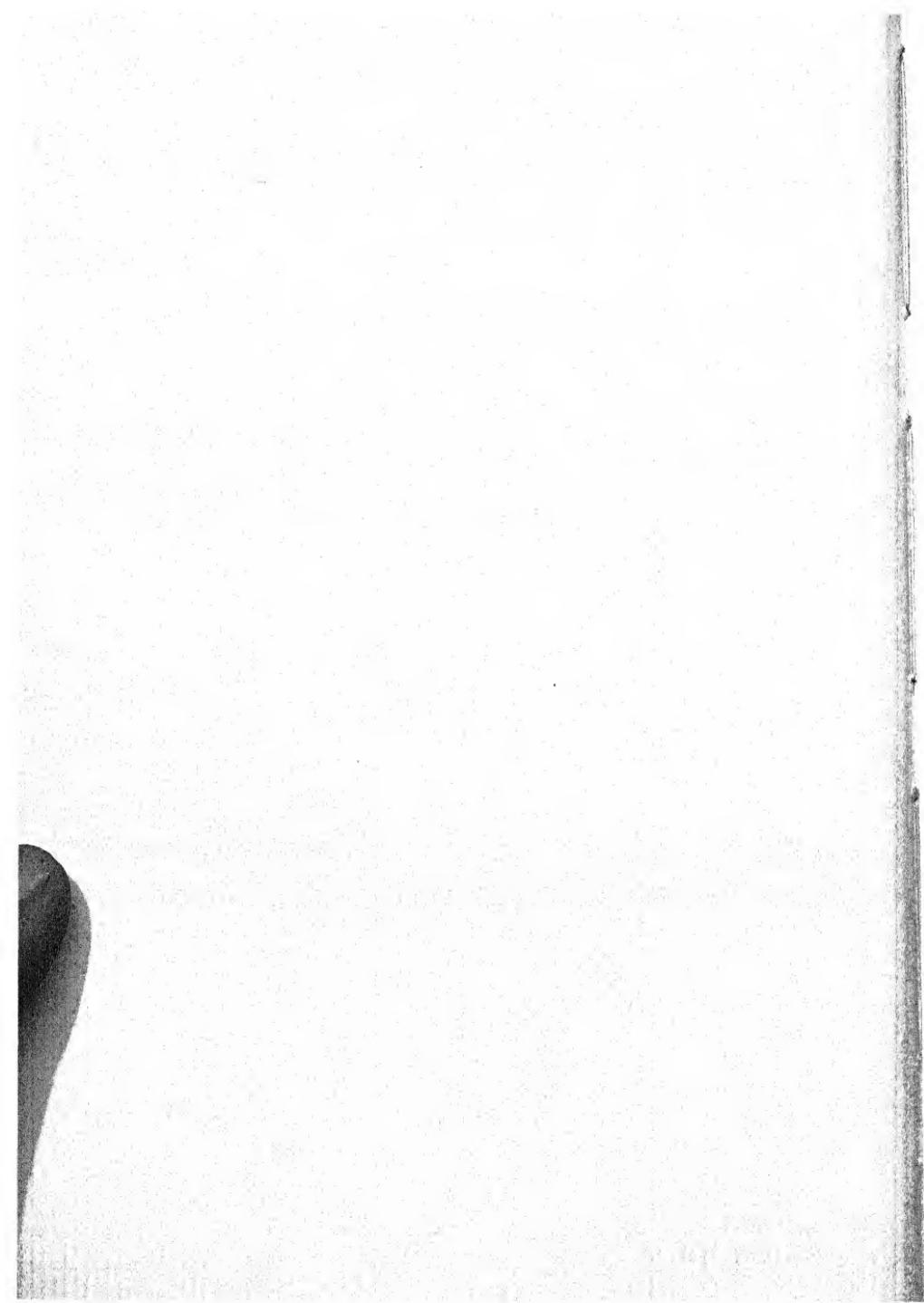
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The Mary E. Woolley Fellowship from Mount Holyoke College for 1932-33, and a leave of absence granted by The Toledo Museum of Art, enabled the author to spend some time in the study of East Asiatic art in European collections. Thinking that her notes would be of value as a guide to others interested in the same field she has prepared the data which follows hereinafter. It is hoped that if this Preliminary Survey of East Asiatic Art in the Museums of Europe proves truly useful it may be possible later to extend it into a more complete one which would include those few countries now omitted, those museums not now included or not adequately treated; photographic illustrations of particularly important examples of East Asiatic art in various museums; a comprehensive bibliography of references pertinent to the East Asiatic material in each museum; and possibly brief but specific historical data regarding the relations of each European country with the countries of Eastern Asia. Meanwhile, however, it has seemed desirable to offer, for immediate reference use, such data as the author has already been able to assemble.



FOR E W O R D

The growing interest in Oriental art in America, and the accumulation of art objects in American museums as well as in private collections, has stimulated a desire on the part of museum officials, scholars, and laymen to know not only what is to be seen in the Orient but what of equal merit is also to be seen in Europe. Interrelations of this nature add much to a better knowledge and appreciation of this large and too little understood field of art. It was, then, with a real feeling of helpfulness and pleasure that arrangements were consummated so that the author, who is well equipped with practical experience and study to carry on Oriental research work, was able to visit all available collections in Great Britain, France, Belgium, Holland, Germany, Italy, Austria, Hungary, Czechoslovakia, Denmark, Sweden, and Norway.

The amount of material gathered in the time allotted was amazing, and those who are inclined to look upon Oriental art as a thing apart can get some idea from this publication of its universal accumulation. The art of the Orient is the art of the other half of the world, which has the tradition of age, a range of artistic importance, and an understanding and consummation of the fine arts as fully extended and as significant as that of our own Occident. It is only lately that Occidentals have conceded such a possibility, yet every year more and more has been added to our art pantheon of the world by recourse to countries of the Orient. Regarding craftsmanship, there has never been any doubt of its excellence. In the realm of fine arts the question has been a mooted one, and still may be to a certain extent; but only by actual contact with the fine

things of either the Orient or the Occident can one place a true valuation upon them.

A survey of this character is timely and of special value to all those who would know something more about Oriental art in European countries.

J. Arthur MacLean
Curator of Oriental Art
The Toledo Museum of Art

Toledo, Ohio
September 1, 1937

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INTRODUCTION

Among those who visit Europe each year there are many who are more or less seriously interested in the arts of East Asia and who would, therefore, naturally wish to see at least the more important examples of East Asiatic art had they some ready source of information. There are also students and scholars interested in specific phases of Oriental art to whom a detailed guide to East Asiatic art in European museums would be a useful source of reference. In the preparation of this volume these two points have been kept in mind and the text has been written to aid the visitor in rather a general way and at the same time to provide more detailed reference data for the Orientalist who wishes to know specifically what material is available for study in various museums, even though some of the collections are small and relatively unimportant.

In referring to the individual museums items of primary importance which one should make a special point of seeing are emphasized in an introductory paragraph; while in subsequent paragraphs the various classes of art are listed in detail under each East Asiatic country represented by the collections. In many cases material usually considered as primarily of ethnological or historical character rather than of artistic quality has been included because it is, nevertheless, of value to the student of art for background study. Mention has also been made of some material which is either very scant, or even of minor quality, in order that this "Survey" may be as complete a reference guide for the scholar as possible. The material of the larger and more famous museums has been listed with relatively less detail, upon the assumption that these museums are so well

known to scholars working in specific fields that greater detail than is given in this survey is scarcely necessary.

City headings have been given in their English forms, as being more practical for the foreigner, and the native spellings appear in parentheses. Museum names, on the other hand, are given in their native spellings, which the foreigner visiting abroad will find more successful than any of their various translations, when he is inquiring locally for museums.

European public collections of East Asiatic art which are of greatest general importance from the point of view of quality or extent are: in London, the British Museum, the Indian Section of the Victoria and Albert Museum, and the Victoria and Albert Museum itself; in Paris, the Musée du Louvre, and the Musée Guimet; in Cologne, the Museum für Ostasiatische Kunst; in Berlin, the Museum für Völkerkunde; and in Stockholm, the Ostasiatische Samlingarna, where the collections, although very much restricted in range, being chiefly Chinese pottery and metalwork, are of such fine quality and of such current archaeological significance as to be conspicuously important. In addition to these museums there are many others which are significant in specific and more restricted fields, as noted throughout these pages.

Unless one has plenty of time it is well to ascertain in advance the days and hours when the museums are open, as well as holidays when the museums are likely to be closed to visitors.

To each of the many museum officers and staff members who gave of their time and effort to promote my study I wish to render due thanks for their valuable assistance. To others whose museums I could not visit but who have coöperated in supplying data I am also indebted. Mr. J. Arthur MacLean, Curator of Oriental Art in The Toledo Museum of Art, and Mr. Kojiro Tomita, Curator of Asiatic Art in the

Museum of Fine Arts, Boston, have both been kind enough to peruse the text of this survey, although they are not, of course, to be held responsible for the statements or data given herein. To Mr. MacLean I am, furthermore, under special obligation, as he was obliged to assume extra burdens due to my leave of absence from The Toledo Museum of Art. He has also contributed the foreword to this survey.

Dorothy Blair

Toledo, Ohio. U.S.A.
September 1, 1937



Chapter I

EUROPEAN INTEREST IN EAST ASIATIC ART

Just when the first definite and direct contacts took place between Europe and the eastern half of Asia it is still difficult to say. The Greeks had probably had contact with the so-called "Scythian" peoples in the borderlands of eastern Europe and western Asia during the first millennium before Christ, and as we are in this volume considering practically the whole eastern half of Asia (not merely China, Korea, and Japan) we may take it for granted that there was then at least some nebulous acquaintance with East Asiatic culture through the Greek traders and others who had occasion to contact "Scythian" customs and art after it had reached the area about the Black Sea.

Alexander's campaigns into the region that is now Afghanistan and northernmost India toward the close of the fourth century before Christ brought a group of Occidentals into that area, at least temporarily, together with a Hellenized Iranian culture that left some definite though modified traces of Hellenic civilization in the organized outposts of Alexandrian rule which were maintained in the district for several centuries, although they themselves apparently went through considerable modifications also. News of these outposts would, of course, have been carried back to Macedonia and Greece, but there surely could have been little, if any, real contact between these then-very-distant parts of the world.

By the middle of the third century before Christ some knowledge of Indian Buddhism had spread at least to western Asia and Egypt, chiefly through

the religious zeal of the great Indian Emperor Asoka, but we know nothing of the spread of any such knowledge to European shores until later. During the Han Dynasty in China (206 B.C. to 221 A.D.) the silk fabrics of China became known in the Roman Empire, although we must assume from existing records that they were known primarily in the western Asiatic regions of the Empire rather than on the European continent. A few centuries later, with the development of the great T'ang Dynasty of China (618-907 A.D.) it would seem likely that greater knowledge, or at any rate hearsay, must have reached Italy and perhaps other parts of Europe via Byzantium. But general knowledge and the first really tangible contacts with the peoples and cultures of the eastern part of the Asiatic continent seem to have come through the spread of Mongol suzerainty into western Asia and the eastern confines of Europe in the first half of the thirteenth century of our era, as well as later. Even then the element of terror instilled in the minds of the Europeans by this forced and bloody introduction must have been something of a deterrent to the growth of a real interest on the part of the European peoples.

However, the accounts of East Asia brought back to Europe during that same century by William of Rubruck, Marco Polo, and other travelers and missionaries did stimulate curiosity and a growing fascination in the distant and intriguing civilizations of the distant Orient. Italian culture seems to have been among the first to be affected appreciably; but it was Portugal and Spain who first built up strong connections with eastern Asia, through their merchants and their missionaries. The peregrinations of these nationals had far-reaching effects upon the whole world;¹ but both the prestige

1. Among them were the discovery of America by Columbus and Drake's pioneer voyage around the world. Mohammedan rule and antagonism to Christianity had practically closed the

and power of Portugal and Spain in East Asia were later superseded by the development of Dutch trade in the East Indies and the commercial activities of Great Britain in India.

Meanwhile, general interest in eastern Asia had been gradually growing throughout the European countries until by the close of the seventeenth century there was a tremendous flare of absorbing interest and enthusiasm, cultural and intellectual, all over Europe for things from or suggestive of, the "Far East." At that time it was Chinese culture primarily which captivated the minds and fancies of the intellectuals of France and of other continental countries; for India seems not to have offered the same widespread exotic stimulus, and Japan, though especially tolerant at first to the missionaries, had finally closed her doors to the Portuguese and Spanish and had drastically restricted even the visits of the Dutch merchants, the only foreigners admitted to the Empire for over two centuries.

During the eighteenth century enthusiasm declined on the Continent but increased in Great Britain, where the same sort of furor for the cultural aspects of the "Far East" developed and flourished. In Great Britain it centred at first about both China and India, the culture of both countries being greatly reflected in various phases of British arts and culture of the time; but shortly after the middle of the nineteenth century, when Japanese ports were again opened to commerce (this brought about through the trade interests of the United States), there was a new and mounting flare of interest in things Japanese which also exerted a strong influence on the art and intellectual thought of the day.

(Footnote continued) land routes eastward from Europe toward East Asia, as well as navigation in the Red Sea and the Persian Gulf, so other routes to China and India were sought, both northward and westward. Columbus, as is well known, was endeavoring to reach Asia when he arrived on

Throughout Europe, from Great Britain to the easternmost Balkans, one finds a wide field for studying the results of the enthusiasm for things of the distant and romantic "Far East" which swept over the Continent and Great Britain during these seventeenth, eighteenth, and nineteenth centuries. Literature reflects it. The museums, and more especially the palaces and other royal residences, contain evidence of it. Material in the museums and residences is of three general types. First, there are the truly typical Oriental wares either brought back by traders or sent as gifts from one ruler to another. Secondly, there are export wares produced to please foreign taste or actually made upon European order. And, thirdly, there are those objects, of either the first or the second class, which were adapted by European decorators to European taste, often in the most incongruous manner; as, for example, at the Huis Ten Bosch (Palace in the Wood) at The Hague, where cups and saucers of Japanese porcelain are inset in the baroque scrollwork of a great chandelier, or at Schönbrunn Castle in Vienna, where exquisite Indian paintings were cut into irregular shapes to fit the twisting forms of gilt moulding within which they are mounted all over the walls of one room.

The East Asiatic mode in Europe was not, however, confined to interest in objects of actual East Asiatic provenance. As the interest grew the artists and craftsmen of Europe—no doubt largely at the instigation of their royal and wealthy patrons and yet very likely at the same time in line with their own inclination—produced a great flood of ceramics, furniture, fabrics, and other wares in imitation or in semi-imitation of East Asiatic styles. In this respect, too, the royal residences and the museums of Europe offer a great field for study if one happens to have a leaning for research in this direction.

The field of ceramics is one which comes

prolific manufacture of porcelain in the East Asiatic manner. European interest in the polychrome pottery and porcelain of China and in the Imari and other polychrome types of Japan is reflected in the ceramic wares of the time produced at Milan in Italy; at Vienna in Austria; at Meissen and other centres in Germany; at St. Cloud and elsewhere in France; and in Lowestoft, Worcester, and other wares in Great Britain. Delft in Holland, on the other hand, was particularly influenced by the blue and white wares of China and Japan. Remarkable imitations of Japanese polychrome porcelain in the manner of Kakiemon and other Japanese potters are, however, also to be seen in Holland; it is sometimes difficult to distinguish them from the originals.

Textile art was also one of those most influenced. It was, in fact, in this field that China probably exerted its influence during the longest period of time. For the silks of the Seres (as the Chinese were then called) are said to have been known in Roman times, and the Emperor Justinian is said to have introduced the silkworm itself in the sixth century of our era, so that both the breeding and care of the silkworm and the weaving of beautiful fabrics from the threads of cocoons were eventually known throughout Europe. East Asiatic decorative motifs were naturally influential in the development of European textile design, as also in the ornamentation of porcelain. The woven and embroidered or painted fabrics of India were also famous and sought after and imitated in Europe. Many of the silk textiles of France and other countries show Indian and Indo-Persian influence; and the craze for the Kashmir shawl, and for its hybrid protégé, the Paisley, are still remembered today.

Lacquer ware likewise exerted an obvious influence. Not only were there many cabinets and other articles of East Asiatic origin but some European pieces were actually sent to the East to be lacquered and many European designs forwarded for

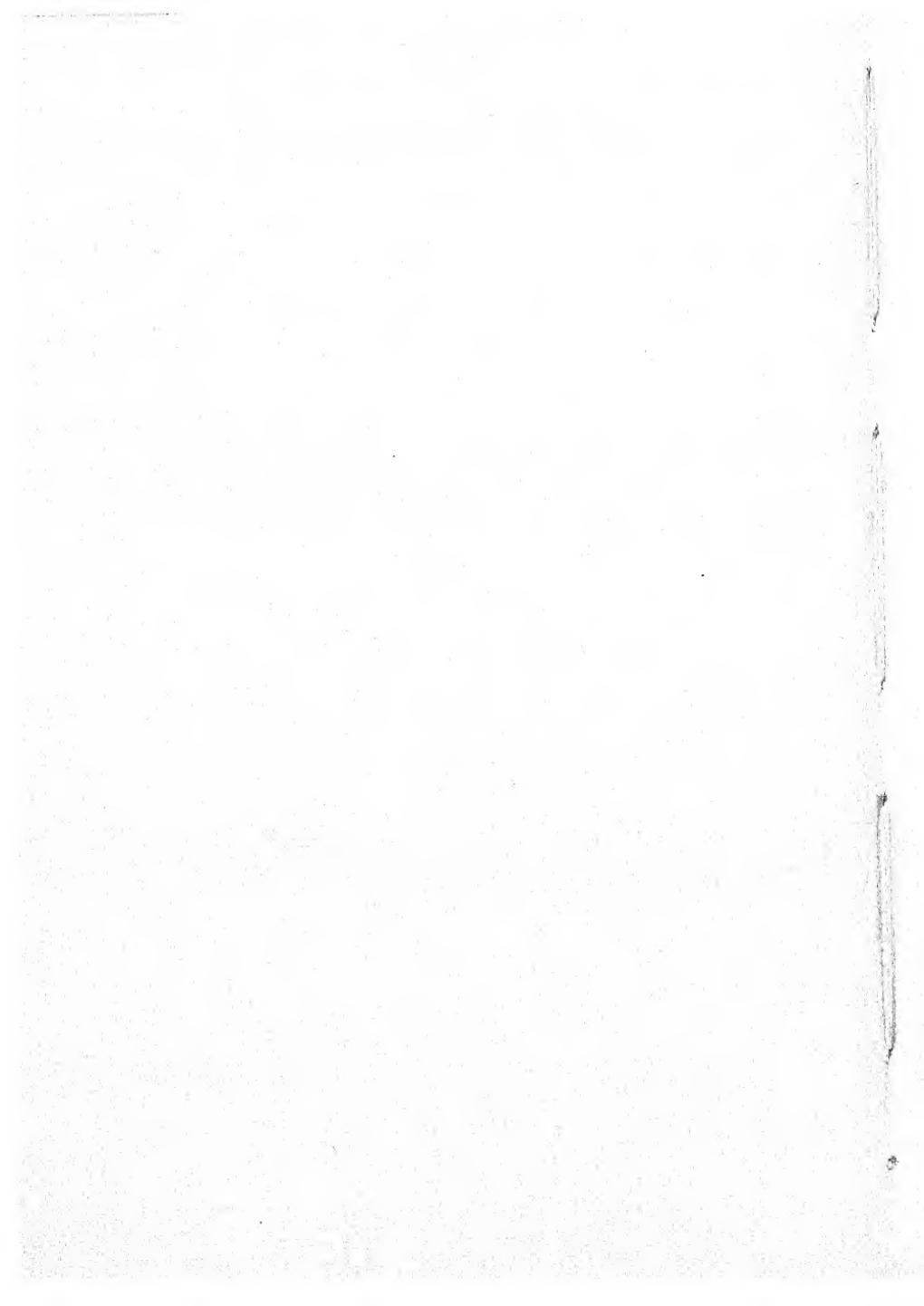
execution there. Moreover, interest in this new medium stimulated the European craftsmen to imitate it, one result of which was the well-known Vernis Martin varnish produced by the four Martin brothers in France with such popularity. Furniture styles, as well as the lacquered decoration of furniture, were affected. In England Chippendale furniture is an obvious and famous instance of products evolved from East Asiatic inspiration.

There were reflections also in the seventeenth and eighteenth and even nineteenth century gardens of Europe, not so much through actual imitation as through adaptation and the introduction of garden accessories in what was thought to be the Oriental manner. Some of these pseudo-Chinese elements may still be seen; as, for example, the "pagoda" in the Kew Gardens in England, or the round pavilion at Sans Souci in Germany.

Painters and engravers were affected at first through Chinese art in general and through the line paintings of India, and later through the Japanese paintings and wood-block prints which found their way westward. The most obvious example in this class, especially for us in America, is the work of James MacNeill Whistler.

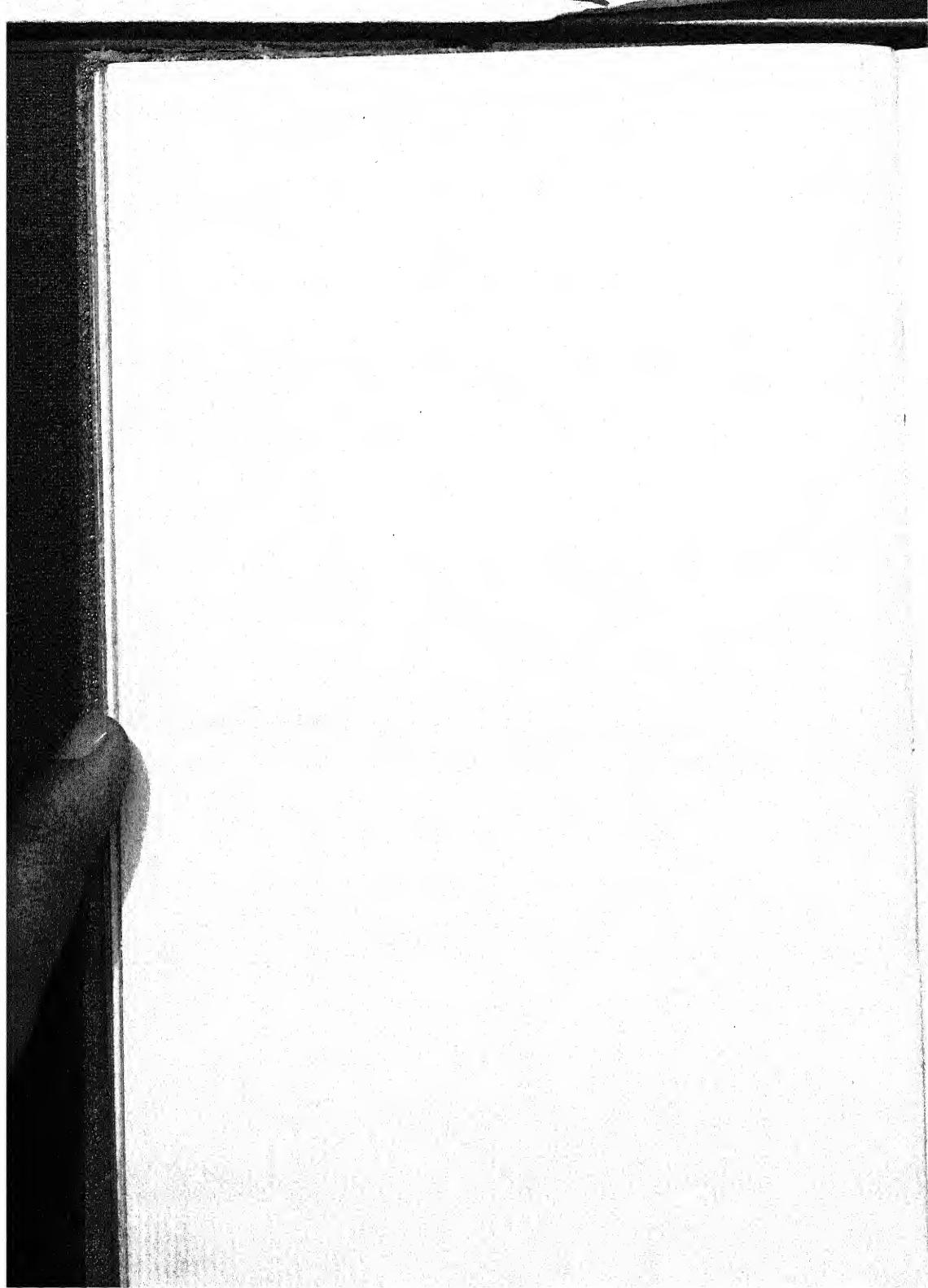
During our own times, in this modern era, a commendable phase of European interest has developed. Up to this modern period the interest was evidently, in the main, either a commercial one or one tinged with the personal desire to possess or to create something new, something exotic; or, of course, on the part of the craftsmen, it arose from a natural interest in new techniques. The strength of modern interest, however, seems to lie primarily in the historical, educational, scientific or purely aesthetic aspects of Oriental civilizations and cultures. Ours is the period of preservation, of research, of interpretation of basic principles. At the present time it is not contemporary products alone in which Europe is interested; her concern

now centres even more around the monuments and artifacts of the past, as evidence of the cultures which produced them or as objects, per se, of great phases of artistic expression. In all countries museums have been established; private collections have accumulated; research institutes have been founded; bands of people have organized to further the serious study and interpretation of East Asiatic civilizations. Although the countries of East Asia will always very naturally remain the prime and richest fields of study for the students of East Asiatic cultures there is much East Asiatic material in Europe, and in America, which cannot be ignored and a study of which is essential for the deepest enrichment of the student's knowledge, appreciation, and vision of the significance of East Asiatic art.



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Chapter II

EAST ASIATIC ART IN THE MUSEUMS OF AUSTRIA

VIENNA (WIEN)

In Austria the natural centre for the student of East Asiatic art is Vienna, the cultural centre of the country. The Österreichisches Museum, although limited in range in so far as East Asia is concerned, possesses extraordinarily fine Indian rugs; the Österreichisches Bibliothek possesses important Indian paintings, including a well-known group of early illustrations for the "Romance of Hamza"; and the Schloss Schönbrunn a group of fine Indian paintings. Exhibits in the Museum für Völkerkunde are primarily ethnological but are also of value to the art student for the study of cultural backgrounds.

GRAPHISCHE SAMMLUNG ALBERTINA (Graphic Arts Collection in the Albertina), 1, Augustinerbastei 6, Albrechtsrampe.

The East Asiatic material in the Albertina consists of a few Japanese prints of an ordinary type, and a group of modern Japanese illustrated books depicting scenes in the war with China.

MUSEUM FÜR VÖLKERKUNDE (Museum of Ethnology), 1, Heldenplatz, Neue Burg.

The Museum für Völkerkunde has a large ethnological collection, chiefly Asiatic, of which some of the Chinese, Indian, Japanese, and Javanese rooms have considerable interest for the art student.

CHINESE material includes, besides various miscellaneous exhibits: Basketry; Costumes; Enamel; Furniture; Ivory; Jewelry; Lacquer; Metal-work; Musical Instruments; Pottery and Porcelain; Sculpture, in iron, stone, and bronze; Stone-carvings; and Weapons. The Metalwork includes mirrors, a group of bronze drums, and other bronzes. There is also a room relating to the three Chinese religions.

INDIA and INDONESIA are represented by Costumes; Jewelry; a few "miniature" Paintings; Sculpture; and Weapons.

JAPANESE material includes examples of Arms and Armor; Basketry; some objects from the early Dolmens (including a bronze dohaku, earrings, weapons, pottery sherds, and one clay figure of the haniwa type wearing armor); Lacquer; Masks; Metal-work; Musical Instruments; Netsuke; Paintings; Pottery and Porcelain; Sculpture; Swords and Sword Fittings; Textiles; and Weapons.

JAVANESE Textiles, of batik technique, may be seen here, as well as one or two Sculptures, not in good condition; and for Theatre Arts there are puppets, marionettes and masks.

KOREAN art includes some Armor; Costumes; Metalwork (brass); a few Paintings; and some Pottery of the early Silla type. This latter is of particular interest, as being rare outside of Korea and Japan.

MGNGOLIAN Jewelry; Paintings; etc.

SIAKES small Sculpture.

SIBERIAN Metalwork.

TIBETAN Costumes; Jewelry; Metalwork; Paintings.

TURKESTAN Jewelry.

OSTERREICHISCHE BIBLIOTHEK (Austrian Library),
Stubenring, 5. (In the same building with the
Osterreichisches Museum für Kunst und Industrie)

In the fields of Book Arts and of Painting
there are important items here, especially as re-
gards Indian Painting. Included is a famous set of
paintings on linen illustrating the "Romance of
Hamza," which are considered important for study of
the development of the Moghul school of painting in
India. (There are others of the same group in the
Indian Section of the Victoria and Albert Museum in
London.)

OSTERREICHISCHE MUSEUM FÜR KUNST UND INDUSTRIE
(Austrian Museum of Art and Industry), Stubenring,
5, or Wollzeile, 41.

The Österreichisches Museum is famous for
its superb collection of Oriental rugs, which the
student of East Asiatic art should not fail to see
even though they are primarily of West Asiatic
provenance. From India there are a number of fine
examples; and there are also several examples of
eighteenth century Austrian needlework which show
Indian influence in the design and Chinese influ-
ence in the figures. There are also examples of
eighteenth century Viennese porcelain by Paquier
which show both Chinese and Indian decoration. The
East Asiatic collection in general is still small,
and not all on view, but it contains some fine ex-
amples. On the second floor of the building, in the
Osterreichisches Bibliothek, are important Indian
paintings, including an early set illustrating the
"Romance of Hamza."

CHINESE Metalwork is included, though
not extensive. Pottery and Porcelain range from
the earliest, proto-historic type down to the poly-
chromes of the Ch'ing Dynasty, including a number

of fine monochromes. There are also examples of ceramic ware made in China for the Persian market, and some Austrian porcelain with Chinese decoration. Of Sculpture there is a very little; there are a few Stone-carvings, in jade; and there are examples of Textile weaving.

I N D I A N Paintings are housed in the Österreichisches Bibliothek (Austrian Library) on the second floor, and include a group of sixty illustrations of an early "Romance of Hamza" which are important for the study of the development of Moghul painting in India. The Textile group for India consists of rugs and rug fragments of very fine quality.

J A P A N E S S E collections are thus far meagre, but include Lacquer; Metalwork; Pottery and Porcelain; Sword guards; and Wood-carvings.

K O R E A N material consists of only one or two pieces of Pottery.

T U R K E S T A N is represented by two prayer rugs.

SCHLOSS SCHÖNBRUNN (Schönbrunn Palace)

The present building was completed in 1750 A.D., and is decorated in the Austrian rococo style. Some of the decorations include Oriental material, as was usual in most of the European palaces of that century—pottery and porcelain in various rooms, and East Asiatic textiles used as furniture upholstery. In the "Teketin," or "Millionzimmer," a rather small room on the upper floor, is an assemblage of fine Indian miniature paintings said to have been secured by the Empress Maria Theresa from a famous Constantinople collection. Unfortunately they were cut down and fitted into twisting gilt mouldings which decorate the entire walls; they are, therefore, very difficult to study, but an effort should by all means be made to inspect them as thoroughly as possible. One will also find some good Chinese porcelain in various rooms.

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Chapter III

EAST ASIATIC ART IN THE MUSEUMS OF BELGIUM

I. BRUGES (BRÜGGE)

HÔTEL GRUUTHUZE (Gruuthuse Museum)

In one room of the Hôtel Gruuthuse there is exhibited Chinese Porcelain of the polychrome varieties, and also Japanese Pottery and Porcelain.

II. BRUSSELS (Bruxelles, or Brüssel)

MUSÉE ROYAL D'ARMES ET D'ARMURES (Royal Museum of Arms and Armor).

There is said to be a collection of Oriental weapons here, but, unfortunately, I was not able to see it.

MUSÉES ROYAUX D'ART ET D'HISTOIRE (Royal Museums of Art and History), Parc du Cinquantenaire.

At the time of my visit the new galleries for the East Asiatic collections were in process of construction and not yet ready for installation. It was, therefore, difficult to secure an adequate idea of the material, but a few things were noted. In 1935, I understand, the Japanese section was augmented by a number of items presented by the International Cultural Association in Tokyo.

CHINESE material seems to be more extensive than any other group. This includes Lacquer; Metalwork, one item of which is an inlaid mirror of the T'ang Dynasty; Pottery and Porcelain, consisting of large bricks of the Han Dynasty; some tomb pottery and an interesting reconstruction of a Chinese burial chamber with pottery jars in place. Of Sculpture I

saw only two wood pieces of the Sung Dynasty, both in incomplete condition.

I N D I A N Metalwork, chiefly brass.

J A P A N E S E Lacquer; some Prints; and various small objects.

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Chapter IV

EAST ASIATIC ART IN THE MUSEUMS OF CZECHOSLOVAKIA

PRAGUE (PRAHA)

ČESKOSLOVENSKÝ ORIENTÁLNÍ ÚSTAV V PRAZE (Czecho-slovakian Oriental Institute of Prague), Vlašská Ulice čp. 347 (in the Lobkoviský Palác).

This Institute is primarily for research, chiefly at present in the fields of economics and philology. There is as yet no museum, but one or two Tibetan paintings and a Nepalese standing figure, in wood, may be seen.

NÁPRSTKOVO MUSEUM, Náprstkovovo Náměstí.

The old name of this museum was the České Průmyslové, or Czech Industrial Museum. Originally a private collection, it is now a municipal museum. The material is chiefly ethnographic and need not particularly concern the student of art, although he should certainly visit it if he is in Prague.

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Chapter V

EAST ASIATIC ART IN THE MUSEUMS OF DENMARK

COPENHAGEN (København)

DET DANSKE KUNSTINDUSTRIMUSEET (Danish Industrial Arts Museum), Bredgade, 68.

This is a small collection, but it includes several things which merit special attention, such as the Chinese bronzes and three fine prehistoric Chinese painted pottery jars. Several Japanese and Javanese sculptured figures formerly in the Ny Carlsberg Glyptothek are now displayed here.

CHINESE material includes Metalwork, consisting of a small group of bronze mirrors and vessels. In the Pottery and Porcelain group, besides the three prehistoric jars mentioned above there are other examples dating from the Han Dynasty on. There is also a little Sculpture, and some miscellaneous material.

JAPANESE miscellaneous material.

SIAMESE Pottery and Porcelain, but very little.

SUMATRAN Textiles.

NATIONALMUSEET (National Museum), Frederiksholms Kanal.

Of interest here are the Japanese lacquer chests brought to Denmark in the middle of the eighteenth century. When the new museum, now in

process of building, is completed there will be one or more galleries devoted to a group of sculpture from Halebid, India, as well as other examples from Trankebar, India, where there was a Danish colony in the eighteenth century. There is an extensive collection of ethnological material from East Asia.

C H I N E S E Pottery and Porcelain, and miscellaneous material.

I N D I A N art includes Sculpture, especially from Halebid and Trankebar, and various miscellaneous exhibits.

J A P A N is represented by some interesting Lacquer, in the form of decorated lacquer chests, some of them rectangular, with inner cupboards, and others of Occidental trunk form with rounded tops. In the field of Pottery and Porcelain there is porcelain made for King Christian VI (reigned, 1730-1746 A.D.), more of which is to be seen at Rosenberg Castle. There is also some miscellaneous material not sufficiently extensive to be listed here.

J A V A N E S E Theatre Arts are represented by two complete sets of puppets, with curtains and complete orchestras.

NY CARLSBERG GLYPTOTHEK (Ny Carlsberg Sculpture Gallery), V Boulevard.

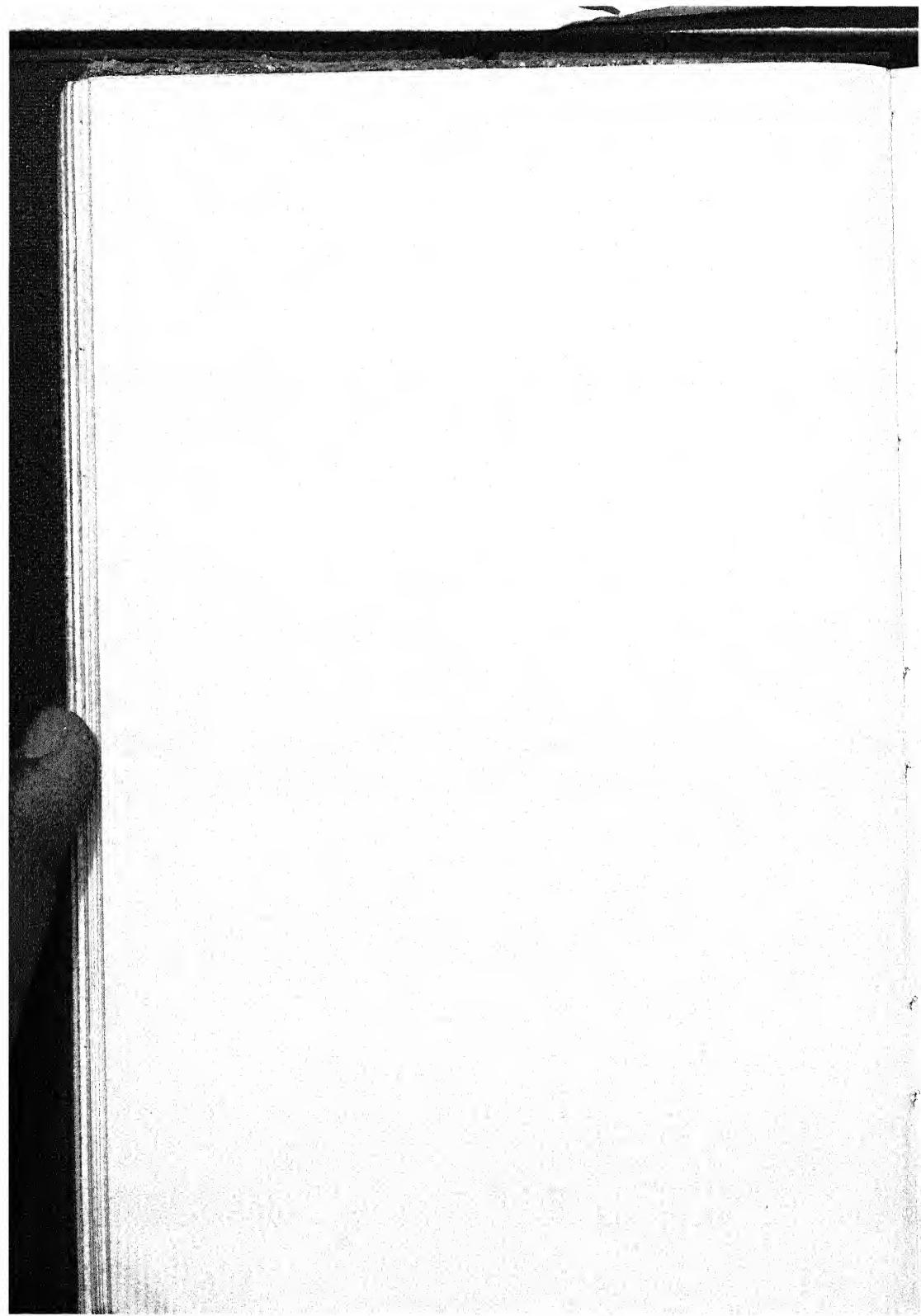
Indian and Japanese sculpture formerly here is now divided and exhibited in the Danske Kunstdindstrimuseet and the Nationalmuseet.

TØJHUSMUSEET (Arsenal Museum), Frederiksholms Kanal, 29.

A museum of arms and armor, but the only East Asiatic items are a suit of Japanese armor and a few spears.

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Chapter VI

EAST ASIATIC ART IN THE MUSEUMS OF FRANCE

I. LYONS (LYON)

MUSÉE GUIMET DE LYON (Guimet Museum of Lyons), in the Museum des Sciences Naturelles (Museum of Natural Sciences), Boulevard des Belges, 28.

There is some Chinese material here, though it is not extensive; and various Japanese exhibits, including about 600 drawings and paintings depicting birds and animals, and over 500 Prints.

MUSÉE HISTORIQUE DES TISSUS (Museum of the History of Textiles), in the Palais du Commerce.

In the East Asiatic section of this textile museum one may study Chinese and Japanese fabrics not only for their technical excellence and interest, but for the history and artistic significance of their decorative motifs as well. Study may also be made here of West Asiatic and European fabrics in which East Asiatic motifs have been used. In addition to the examples exhibited in the galleries many others may, upon application, be studied in the Library.

II. PARIS

Paris is one of the European centres where the student of East Asiatic art should spend considerable time. Material collected by French expeditions into East Asia are to be found in the Paris museums. Finds brought back by M. Alfred Foucher from Afghanistan and Turkestan and by M. Paul Pelliot

from Turkestan are exhibited in the "Far Eastern" section (Musée de l'Extrême Orient) of the Louvre; and finds from another expedition conducted by M. Pelliot, and from an expedition into Afghanistan directed by MM. Jules Barthoux, A. and Y. Godard, and J. Hackin, are shown in the Musée Guimet. The Musée Guimet is notable also for its Indian and Cambodian sculptures and its collection of Tibetan Lamist art. In the Musée Indochinois of the Trocadero there are excellent plaster casts of buildings and sculptures in Cambodia and Java, which provide a good source of reference. The Musée Cernuschi is of special interest to the student of Chinese bronzes and ceramic art. The Musée D'Ennery is of particular interest to the specialist in Japanese netsuke and small wood-carvings. In the Musée des Arts Décoratifs are fine textiles, including Indian rugs; and also Japanese pottery and lacquer. Those whose particular interest is Chinese ceramic art will find the Grandidier collection in the Musée de l'Extrême Orient of the Louvre of considerable value.

BIBLIOTHÈQUE D'INSTITUT DE FRANCE (Library of the French Institute), in the Palais de l'Institut, at the south end of the Pont des Arts.

Here one may find a small group of Nepalese and Tibetan paintings from the Hodgson Collection which are of interest for the specialist in these fields. In order to see them one should be introduced by members of the Institut or by one's own national representative.

BIBLIOTHÈQUE NATIONALE (National Library), 58, Rue de Richelieu, opposite the Square Louvois.

There is here a large collection of book arts, including books and manuscripts, many of them illustrated. There are Chinese prints, including several from Tun-huang. There are also Indian paintings. In the Salle des Médailles one will find a few gold coins of Bactria. In the Cabinet des Estampes there is a small group of Japanese

woodblock prints which includes, besides prints by the earlier artists, a number by Shiba Kokan and a few by contemporary artists.

MUSÉE CERNUSCHI (Cernuschi Museum), 7 Avenue Velasquez, at the eastern end of the Parc Monceau.

The Musée Cernuschi is of interest for Chinese pottery and bronzes, and for a very few examples of Chinese sculpture. Unusual items to be found here are the painted pottery jars of the neolithic period, this being the second largest group of this phase of Chinese ceramic art to be found in Occidental museums and inferior only to that of the Östasiatiska Samlingarna in Stockholm, which possesses a very large and remarkable group from the Swedish excavations in China which first uncovered this Chinese culture. There are also in the Musée Cernuschi many types of tomb pottery, both figures and vessels; some fine bronze specimens; and other archaeological material.

C H I N E S E collections include carved and inscribed Bone of the Shang Dynasty. In the field of Glass there is a bracelet of the Han Dynasty, as well as a seal, a bracelet fragment from South Mongolia, and a group of eighteenth century vases, bowls, and snuff bottles. Ivory-carving of the Shang Dynasty is represented. Metalwork includes bronze buckles of the Han and T'ang Dynasties, bronze vessels dating from the Chou Dynasty to the Ch'ing Dynasty, and a few "Sino-Mongolian" bronzes. For the student of Numismatics there are a few cowries, as well as some cowrie-like money in wood, and a small group of bronze coins. The Pottery and Porcelain collection is extensive and includes sixty or more examples of painted and unpainted neolithic pottery; a few fragments of incised white pottery of the An-Yang type (about 1400 B.C.); a large collection of ceramic specimens dating from the Chou Dynasty to the Ming Dynasty, part

of which is a large group of tomb figures; and fragments from known localities, interesting for the study of kiln sites. Of Sculpture there are a few excellent large pieces, and a number of smaller ones. A Maitreya from Yun-Kang is similar to one of the two from the same site now in the Metropolitan Museum in New York City. There is one dry-lacquer head of the Wei Dynasty. Stone-carving includes jade of the Han and T'ang Dynasties. Swords in both bronze and iron are also included, attributed to the Chou and Han Dynasties.

JAPAN
exhibits are few but contain some Metalwork (bronze vessels); Pottery and Porcelain; a few pieces of Sculpture, including one small bronze figure of the Asuka Period type; Sword-guards; and some specimens of Wood-carving.

SIA
Sculpture is represented by a few bronze figures.

MUSÉE DE L'ARMÉE, Salle Kléber (Military Museum, Kleber Room), Hotel des Invalides.

This room is ordinarily reserved for the display of a collection of Chinese and Japanese Arms and Armor, but at the time of my visit the collection was temporarily packed and stored, so that it could not be seen. I was told that it is an extensive one.

MUSÉE D'ENNERY (D'Ennery Museum), 59, Avenue Foch, south side of the Avenue du Bois de Boulogne, near the entrance to the Bois.

This is housed in the residence of the original owner. The collection is primarily Japanese, consisting of a small collection of incense boxes; an extensive collection of Netsuke, arranged (together with small wood-carvings) by subject; some Porcelain, entirely figures, chiefly animals, and arranged by subject; and small Wood-carvings, arranged (with the netsuke) by subject.

MUSÉE DES ANTIQUITÉS CAMBODGIENNES (See Musée Indochinois).

MUSÉE DES ARTS DÉCORATIFS (Decorative Arts Museum), Pavillon de Marsan, Palais du Louvre, 107 Rue de Rivoli.

Here the attention of the student of East Asiatic art should be devoted particularly to the Chinese and Japanese textiles, the Japanese lacquer and pottery, and the Indian rugs.

CHINESE Metalwork consists of cloisonné. Pottery and Porcelain is chiefly polychrome ware, one case of which displays examples showing European influence; of interest also is a group of Persian pottery in Chinese style. Textiles may also be studied here.

INDIAN material is confined to Textiles, including Indo-European hangings and some fine examples of rug-weaving.

JAPANESE decorative arts include Lacquer; a group of Pottery and Porcelain representing many types; some fine examples of Stencils; a small group of Sword-guards; and a collection of Textiles.

SIAM is represented by examples of Pottery and Porcelain.

TURKESTAN Textiles of modern workmanship may be seen here.

MUSÉE DU LOUVRE (Louvre Museum), Palais du Louvre, between the Quai du Louvre and the Rue de Rivoli. (See also, Musée des Arts Décoratifs).

Important East Asiatic groups which one must not fail to see at the Louvre are the Gandharan sculptures acquired through the Mission of M. Alfred

Foucher, and the Turkestan and Chinese paintings, sculptures and other objects obtained through the Mission of Professor Paul Pelliot. Both are shown in the Musée de l'Extrême Orient, in the Entresol, entered from the Porte Jean Goujon on the Quai du Louvre (immediately to the south of the sales room for photographs and reproductions, if one enters from the Rue de Rivoli). The Grandidier collection of Chinese ceramic wares is also in the Musée de l'Extrême Orient. In the Camondo Collection (on the second floor--the "first" floor according to French custom--reached by the Escalier Mollien) are several Japanese Nō masks of good quality; and in the Cabinet des Dessins (entrance by an inconspicuous stairway in the southwest corner of the Cour du Louvre) are Japanese prints, some of them superb impressions.

The Camondo Collection and the Musée de l'Extrême Orient are not open at all times, and it is well to ascertain in advance on what days and at what hours they may be seen. To inspect Japanese prints, application must be made at the Cabinet des Dessins.

CHINESE art is extensive. Metalwork includes a few bronze vessels and smaller objects and a small group of mirrors, in the Musée de l'Extrême Orient; in the Camondo Collection there is a large bronze vessel in the shape of an elephant, of the late Chou Dynasty, especially interesting for its size and rarity. Paintings in the Musée de l'Extrême Orient include an important group of late T'ang Dynasty paintings on hemp and silk from Tun-huang in Kansu Province. (Other paintings, etc., from Tun-huang are in the British Museum, London, and in the Museum of Archaeology at New Delhi, India.) There are also a few examples of later painting. Pottery and Porcelain are represented in the Musée de l'Extrême Orient by several examples of early pottery and by the important assemblage of polychrome, and some monochrome, porcelains in the

Grandidier Collection. Wood-block Prints from Tun-huang, exhibited with other material collected by the Mission of Professor Pelliot, are important because there are few, if any, to be seen elsewhere in the Occident except in the British Museum in London, and in the Museum für Völkerkunde, Berlin, where there are similar ones from Turfan. Sculpture, to which time should be devoted, includes several stone stele of the sixth century; a small gilt bronze piece of two Buddhas, of fine quality and charm, with a date corresponding to our 518 A.D.; several stone stele and figures in stone and bronze of the Wei and T'ang Dynasties; and stone sculpture of the T'ang Dynasty decorated in low relief. There are also a number of figures in painted wood found at Tun-huang by Professor Pelliot. All of these sculptural items are in the Musée de l'Extrême Orient. In the Camondo Collection is a small gilt-bronze statuette of Kwanyin, of the T'ang Dynasty. Snuff Bottles are included in the Grandidier Collection. Textiles include numerous fragments of silk and also manuscripts and paintings on silk, in the Tun-huang group. There are also other miscellaneous items of Chinese provenance.

I N D I A N "miniature" Paintings may also be seen here, and the student interested in this field should inquire for them. Sculpture of the Gandharan school may also be studied here, in the important collection of Buddhist stone sculpture acquired through the Mission of M. Alfred Foucher to the Peshawar District. It is on exhibition in the Musée de l'Extrême Orient.

J A P A N E S E material includes a small collection of Lacquer in the Musée de l'Extrême Orient; a few fine Masks for the Nō Drama in the Camondo Collection; a small group of Paintings; very little Pottery and Porcelain; splendid examples of wood-block Prints, in the Cabinet des Dessins;

Sculpture in the Musée de l'Extrême Orient--two eighth-century wood figures, imperfect in condition, two lacquered wood figures of the Fujiwara Period, and several examples dating from the Kamakura and later periods; and a few Sword Fittings.

T U R K E S T A N material is exceedingly important. Lacquer, rarely seen, is represented by several wood boxes with lacquer decoration, from the region of Kucha, brought back by the Mission of Professor Pelliot. In the field of Sculpture there is an important collection of terra cotta figures from Tun-shuk, which form a part of the same collection. All is installed in the Musée de l'Extrême Orient.

MUSÉE GUIMET (Guimet Museum), 6, Place d'Iena.

Originally planned as an aid to the study of Oriental religions, the Musée Guimet has developed into a museum of art and archaeology as well. The collections will be found important to the student of East Asiatic art for the study of northern Indian and Cambodian art, largely sculpture. Stimulus for hours of study in this museum is also provided by the many finds of the Missions of M. Paul Pelliot to Central Asia and Tun-huang, China (of which other items are in the Musée de l'Extrême Orient of the Louvre) and of MM. Jules Bartoux, A. and Y. Godard, and J. Hackin in Afghanistan and Turkestan.

C A M B O D I A N, and other Indonesian, sculpture makes up an important collection providing the premier source for the study of originals outside of Cambodia itself. (Plaster casts, full size, of both sculpture and architecture, in the Musée Indochinois of the Trocadero, provide a supplementary source of study.)

C H I N E S E sources have contributed to this museum material in various fields. There is in the field of Metalwork a small collection of bronzes.

Paintings embrace important examples from Tun-huang brought back by the Mission of Professor Paul Pelliot (other items from Tun-huang are in the Musée de l'Extrême Orient in the Louvre), and other examples, including one fragment in the Chinese manner by Castiglione, the Italian painter in Peking during the reign of the Emperor Ch'ien Lung (1736-1795 A.D.). Pottery and Porcelain include an interesting group of celadon ware. Of Sculpture there is very little. But Stone-carving, including jade, is represented. There is also some miscellaneous material.

I N D I A N Sculpture is important, including Hindu sculpture of the Amaravati and South Indian schools, Gandharan examples, and an important collection of Buddhist sculpture from what is now Afghanistan.

J A P A N E S E collections are small, consisting primarily of small sculptures and other objects pertinent to the Shingon and Jodo sects of Buddhism. Copies of three portions of the seventh century wall frescoes at Horyuji, near Nara, are of interest for those who are unable to see the originals in Japan.

J A V A N E S E Sculpture.

S I A M E S E Sculpture.

T I B E T A N material, consisting of Paintings (including the Bacot collection) and of Sculpture, chiefly small bronzes. This section of the museum affords a rich source for the study of Lamaistic art.

T U R K E S T A N material of importance was made possible by expeditions. This includes important collections of Paintings and of Sculpture. Beyond their own inherent artistic significance

these items are valuable for the study of the migration of ideas of all sorts, including religious thought, especially Buddhist, and art trends.

MUSÉE INDOCHINOIS (Indo-Chinese Museum), Palais du Trocadero, Place du Trocadero.

Here are fine plaster reproductions, both facsimiles and reductions, of Indo-Chinese and Javanese buildings and sculptural reliefs and figures. These reproductions include sections of the great Khmer temple of Ankor Wat and the Khmer city of Ankor Thom in Cambodia; and reliefs from the monumental Buddhist stupa at Borobudur in Java. They are of great interest for those who have no opportunity to see the originals in the Orient, and the student should certainly include them in his plan for study.

MUSÉE JACQUEMART-ANDRÉ, 158 Boulevard Haussman.

There are specimens of Chinese porcelain and stoneware here, but they are few and are comparatively unimportant for those whose time is limited.

III. SAINT-GERMAIN-EN-LAYE

(By electric train from St. Lazare Station, Paris)

MUSÉE DES ANTIQUITÉS NATIONALES, in the Chateau.

The only East Asiatic items here are a few artifacts excavated in Indo-China and a very few examples of Japanese proto-historic pottery. They are not of particular interest to the general student unless he happens to be in Saint-Germain.

NOTES

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Chapter VII

EAST ASIATIC ART IN THE MUSEUMS OF GERMANY

I. BAYREUTH

MUSEUM DER STADT UND DES HISTORISCHEN VEREINS FÜR
OBERFRANKEN (Museum of the City and of the Historical
Society for Upper Franconia).

This museum is said to display a group of
Indian and Japanese Swords and Sword Fittings, but I
was unable to see them.

II. BERLIN

For the study of East Asiatic art Berlin is
one of the important centres, and as much time as
possible should be allowed here. The East Asiatic
section of the Museum für Völkerkunde houses the ex-
tensive collection of frescoes, sculpture and other
items brought back from Central Asia by Albert von
Le Coq. There is also an excellent collection of
Graeco-Buddhist sculpture of the Gandharan type from
northern India and what is now Afghanistan. China
is well represented also; and the Japanese collec-
tions offer a rare and excellent opportunity for the
study of paintings, superb lacquer work, ceramic
and other arts. As part of the Schlossmuseum col-
lections one will find the Stoffe Sammlung (Textile
Collection) significant if one is interested in that
field.

ISLAMISCHE KUNSTABTEILUNG (Islamic Art Museum),
Museuminsel.

A collection of fine Indian and Indo-Persian
paintings is housed here and should by all means be

studied. Although this Islamic museum shows West Asiatic art primarily the student of East Asiatic art will find stimulus for thought in a comparison of material here with certain phases in his own East Asiatic field, especially in the Parthian material; the pottery from Samarra and Ctesiphon; the Sassanian material (including one silver-and-gilt bowl found in Mongolia); a stucco figure from Ctesiphon which is emphatically like the Central Asian stucco figures; and the sixteenth, seventeenth, and eighteenth century pottery.

KAISER-FRIEDRICH MUSEUM, Museum-Insel.

In the Byzantine and Coptic section of this museum one will find, among the textiles recovered from Egyptian graves, two notable fragments of probable Central Asian origin.

If one has an interest in Numismatics there are East Asiatic coins to be inspected in the Münzkabinett (Coin Collection).

KUNSTGEWERBE MUSEUM (See Schlossmuseum).

LIPPERHEIDISCHE KOSTÜM-BIBLIOTHEK (See Staatliche Kunstsbibliothek).

MÜNzkABINETT (See Kaiser-Friedrich Museum).

MUSEUM FÜR VÖLKERKUNDE (Museum of Ethnology), Saarlände-Strasse, 110, (formerly Stresemann-strasse) and Prinz-Albrecht-Strasse, 7.

The student should arrange for as much time as possible in this museum, as it is rich in East Asiatic collections of a high order. The museum is housed in two connecting buildings with two street entrances, as noted above, designated as Museum für Völkerkunde, I (Saarlände-Strasse), and Museum für Völkerkunde, II (Prinz Albrecht-Strasse). It will be simpler, however, if we refer to it as one institution of various collections.

Here one will find, among the more important groups, the extensive collection of frescoes, sculpture, textiles, and other objects excavated by Albert von Le Coq in Turkestan; a large group of Indian and Indonesian sculpture of various periods and schools, of which the Gandharan group is particularly fine; Chinese bronzes, ceramic art and paintings; and splendid collections of Japanese painting, lacquer, ceramic art, masks, etc. There is usually loan material on exhibition also.

If one has time one should not omit a visit to the Vor- und Frühgeschichtliche Abteilung (Pre- and Early-historic Collection) on an upper floor, for the sake of Siberian, Scythian, and analogous items to be found there, which are of interest for comparative purposes.

CHINESE material is also rather extensive. It consists of Lacquer, including an early and rare specimen of lacquer decoration on a small gilt-bronze cylindrical box of the Han Dynasty; Metal-work, including an excellent group of early bronze vessels, mirrors, and several items of T'ang silver-work; a collection of Paintings which is excellent for study purposes and includes a number of fine and rather rare examples; Pottery and Porcelain, including a small group of early pottery as well as later porcelains; Prints (the student may also be interested in an album of original drawings for prints of flowers, rocks, etc.); Sculpture, not as important, generally speaking, as may be found elsewhere; and for Stone-carving, a small group of early jade, mostly small pieces, and some later work.

INDIAN material is confined to Sculpture. There are examples in both stone and stucco of the Sanchi, Bharhut, Mathura, Gandharan, Jain, and various Hindu schools, much of it, unfortunately, in weathered condition. The Gandharan group is exceptionally fine, perhaps the best representation outside of India. There are also fine stucco heads, etc.,

from Hadda in what is now Afghanistan. A full-size plaster cast of the east gateway at Sanchi may interest those students who cannot see the original in India.

JAPANESE items comprise a notable collection, important to the student because there are few fine and comprehensive public collections of Japanese art in Europe. As a beginning, one should make a particular point of studying the material from the Japanese Dolmens, as such exhibitions are rare in the Occident. There are here a number of mirrors, several examples of metalwork in bronze and gilt-bronze; two large iron swords with scabbards of punched gold sheathing; and gilt-bronze sword handles. There is an important collection of Lacquer, which includes boxes, inro, and other forms in various techniques, much of it formerly comprising the well-known Jacoby collection. The student should make a particular effort to study this as it offers an excellent source for the early types especially. There is also a fine collection of Masks for the Nō drama; and if one is interested in the various aspects of the Bugaku dance there is a collection of reproductions of Bugaku masks. Metalwork includes not only the items mentioned above, under the heading of dolmen material, but other items from the later periods—notably two repoussé bronze panels of the seventh century from the temple Horyuji. There is a representative collection of Japanese painting of various periods, including some outstanding examples. The Pottery and Porcelain group is especially fine for examples made for the ceremonial serving of tea. The Sculpture group is small but includes a few fine early examples and fragments. There are Swords and Sword Fittings, including two large iron swords with scabbards of punched gold, from the dolmens, as well as several early sword handles of the ring type, in gilt-bronze, and a collection of sword guards and other fittings dating from the Kamakura Period and later. There are Textiles also, including the

sumptuous robes used for the Nō drama.

J A V A N E S E Sculpture includes several important examples.

P O L Y N E S I A is represented by miscellaneous material.

T U R K E S T A N art is represented by a large section embracing an extensive and exceedingly important collection of fresco paintings from Turfan, Qizyl, Chotscho, Kumtura, Bezelik, and other sites, and many fragments of small paintings on silk and linen. In the field of Pottery and Porcelain there are clay figures not unlike Chinese tomb figures. Wood-block prints, some in black and some in red, are from Turfan. There are excellent examples of Sculpture in both stucco and wood, but primarily the former. Textile art is illustrated by a fine group of fragments of woven, painted, printed, batiked, and embroidered fabrics. There is also a small group of Wood-carvings, for architectural decoration; and some other miscellaneous material.

PREUSSISCHE STAATSBIBLIOTHEK (Prussian State Library), Unter den Linden, 38.

Here there are, in the Orientalische Abteilung (Oriental Collection), a good many Indian albums carrying both Paintings and fine bindings. There are also many Japanese books illustrated with wood-block print designs. The collection is not usually on display and application must be made to see the examples.

SCHLOSSMUSEUM (Palace Museum), Schlossfreiheit 1.

Here one finds a Kunstgewerbe Museum (Museum of Industrial Arts); and the student who is especially interested in textile art should not fail to visit the splendid Stoffe Sammlung (Textile Collection), as it houses an important assembly of the Textile art of all countries.

CHINESE examples in the Kunstmuseum section include Glass of the eighteenth and nineteenth centuries, of various techniques, and about 100 Snuff Bottles--all formerly in the von Brandt Collection. Lacquer includes only a few examples, and there is also the usual European lacquer of Chinese influence. Of Metalwork there are a few cloisonné examples, and one hill censer with gold inlay. The Pottery and Porcelain dates from the fifteenth to the nineteenth centuries and is of the usual type found in European palaces. There are also Meissen and Delft wares showing Chinese influence. Of Stone-carving there are examples in jade, quartz, and other media. Textiles are found in the excellent Stoffe Sammlung (Textile Collection).

JAPANESE material seems to be limited entirely to the Stoffe Sammlung (Textile Collection), where many examples will be found.

STAATLICHE KUNSTBIBLIOTHEK, Prinz Albrecht-Strasse, 7a.

There is here a group of wood-block prints which is interesting but not primarily important, as the student will find more extensive collections elsewhere.

CHINESE Prints include the Ten-Bamboo-Hall and the Mustard-Seed-Garden series, both of the seventeenth century.

INDIAN Paintings in the Lipperheidische Kostüm-Bibliothek (Lipperheid Library for costume study) on the ground floor consist of several albums of costume drawings and a few miniature paintings of more interest to the student of costume than to the student of art.

JAPANESE Prints comprise a fair but not large collection, including besides the entirely

native style some prints of the Nagasaki school, with Dutch and Portuguese figures. There is also one painting, depicting four figures in a dance and attributed to Iwasa Katsushige (Matahei).

STOFFE SAMMLUNG (See Schlossmuseum).

VOR- UND FRÜHGESCHICHTLICHE ABTEILUNG (See Museum für Völkerkunde).

ZEUGHAUS (Arsenal), Platz am Zeughause.

The Zeughaus is a museum of Arms and Armor and all the accessories of war.

CHINA is represented by only a few flags, and examples of nineteenth century Weapons.

INDIAN material includes Weapons decorated with jade, agate, pearls, turquoise, damascene work, and inlay.

JAPANESE items are Arms and Armor; Swords and Sword Fittings; and other Weapons.

JAVANESE Weapons.

III. BRAUNSCHWEIG

HERZOG ANTON ULRICH MUSEUM.

This is identical with the old Landesmuseum, references to which may be encountered. The objects came from the old ducal collection and include Chinese rhinoceros-horn beakers; Lacquer; and Stone-carvings in jade and soapstone; as well as Japanese Lacquer, and other items produced primarily for export to Europe.

STÄDTISCHES MUSEUM (Municipal Museum).

The collections here are primarily ethnological, including, however, among other Asiatic material, Japanese crafts; Javanese Metalwork, Textiles,

Theatre Arts, and Weapons; and also Siamese Metal-work and Porcelain.

IV. BRESLAU

SCHLESISCHES MUSEUM FÜR KUNSTGEWERBE UND ALTERTUMER (Silesian Museum of Industrial Arts and Antiquities), Braupen-Strasse, 14.

This museum possesses a collection of Japanese Lacquer; and various objects, chiefly ceramic, of Chinese provenance.

V. CASSEL or Kassel

STAATLICHE KUNSTSAMMLUNGEN HESSISCHES LANDESMUSEUM GEMÄLDEGALERIE (State Art Collections, Hessian Provincial Museum and Painting Gallery).

Here there is a collection of Chinese and Japanese porcelain of the seventeenth and eighteenth centuries, as well as some other specimens of East Asiatic art.

VI. COBURG

KUNST- UND ALTERTUMSSAMMLUNGEN VESTE COBURG (Collections of Art and Antiquities, Coburg Castle).

The East Asiatic collection here is very small indeed, consisting of a few Chinese wood-block prints depicting scenes of rice-culture, several items of Chinese glass, and about 100 Oriental weapons. There is also Sumatran material.

VII. COLOGNE (Köln)

KUNSTGEWERBE MUSEUM (Museum of Industrial Arts), Hansa Ring, 32.

Here the student will find some Chinese, Indian, and Japanese material but all installed, together with items from other countries, according to such subjects as decorative motifs, materials, and use.

MUSEUM FÜR OSTASIATISCHE KUNST (Museum of East Asiatic Art), Hansa-Ring, 32A (Entrance through the Kunstgewerbe Museum).

Extensive collections of Chinese, Korean, and Japanese art, originally the private collection of Herr Doctor and Frau Doctor Adolf Fischer. The student will find the Japanese sculpture of the early periods particularly interesting for study purposes since there is so little of this phase of Japanese art to be seen in the Occident. The same is true of the Korean collection, and one should plan to spend several days here if possible.

CHINESE exhibits include Enamel (cloisonné); a small group of Glass of the Ch'ing Dynasty; Lacquer; Metalwork, including mirrors and vessels; Painting; Pottery and Porcelain, ranging from the proto-historic ware to wares of the Ch'ing Dynasty; Prints; Sculpture, primarily panels in relief, a small group of Stone-carvings in jade; and Textiles.

JAPANESE collections consist of Architecture, including a set-up of three rooms; material from the Dolmens; Inro; Lacquer; Masks; Metalwork, including some of the dohaku from dolmens; Netsuke; Paintings of various schools; Pottery and Porcelain; Prints; Sculpture in wood dating from the eighth century on; Swords and Sword Fittings; and Textiles. There are also reproductions of three details of the great frescoes of Horyuji Temple and of some famous early sculpture, which are of interest if one may not see the originals in Japan.

KOREAN items are in Metalwork; Painting; Pottery and Porcelain; and at least one example of Sculpture, a Nyoirin Kwanmon, attributed to the sixth century.

THEATER-MUSEUM.

In the collection are included Japanese masks for the No drama and for folk dances; and

Indonesian masks from Bali and Ceylon.

WALLRAF-RICHARTZ-MUSEUM, An den Rechtschule, 7.

If one is interested in analogies, inquiry should be made here regarding the green- and yellow-glazed pottery which is purported to have been made in Cologne in the second and third centuries A.D. and which is suggestive of Chinese pottery of the T'ang Dynasty.

VIII. CREFELD, or Krefeld

KAISER WILHELM MUSEUM.

Here the visitor will find interesting exhibits, among which is the following East Asiatic material:

C H I N E S E Pottery and Porcelain.

J A P A N E S E Metalwork; Netsuke; Pottery and Porcelain, vessels for the ceremonial serving of tea; Sculpture; Swords and Sword Fittings; and other phases of decorative art.

J A V A N E S E and other I N D O N E S I A N examples of Theatre Arts, shadow puppets.

IX. DRESDEN

The student of East Asiatic art should visit Dresden for the sake of the large collections of pottery and porcelain from China and Japan comprising the Porzellansammlung in the Johanneum. There is also additional ceramic art, as well as other material, in the Kunstgewerbe Museum.

MUSEUM JOHANNEUM (Johanneum Museum).

The Johanneum includes both the Historical Museum and the Porzellansammlung (Porcelain Collection). The latter is extensive in both Chinese and

Japanese ceramic art and is important for the student interested in this field.

C H I N E S E Lacquer is represented by one large porcelain jar coated with black lacquer inlaid with mother-of-pearl. Of Pottery and Porcelain there is a small group of early tomb pottery, etc.; some T'ang and Sung wares; and a large collection of later wares, including also material produced for export to Europe, to Siam and to other regions, and some European porcelain in Chinese style. One may also see here the influence of the Orient on the German Meissen ware.

J A P A N E S E material includes a number of jars of porcelain covered with black Lacquer and inlaid with mother-of-pearl. The rest of the Pottery and Porcelain section consists chiefly of Imari, Arita, and blue-and-white wares. There are also a few Seto pieces. The Imari group is especially extensive and interesting.

K O R E A N material is, however, meagre and not particularly important.

KUNSTGEWERBE MUSEUM (Museum of Industrial Arts),
Elias-Strasse, 34.

C H I N E S E material includes Ivory; Metalwork; Pottery and Porcelain, chiefly monochrome, blue-and-white, and polychrome porcelain--of which a part originally formed the Stubel collection. There are also Prints, in the Library on the ground floor. There is some interesting Stone-carving as well.

I N D I A is represented by carved and inlaid Ivory, and by a group of Textiles, particularly Kashmir shawls.

J A P A N is represented by eighteenth century Enamel; some Lacquer; a few Masks; Metalwork;

Netsuke; and Pottery and Porcelain, including one exceptionally fine large Imari bowl; and Prints. There are also in the museum some examples of Meissen, Delft, and Viennese porcelains showing Japanese influence or actual copies of Japanese ware.

SACHSISCHES KUPFERSTICH KABINETT (Saxon Print Collection), in the Gemälde-Galerie, Zwinger, Sophien-Strasse.

There are here two Indian Paintings of the seventeenth and eighteenth centuries; and a small collection of Japanese wood-block Prints, chiefly, however, of inferior printing and mostly in rather poor condition. There is a Nagasaki engraving in European style, of the year 1851.

STAATLICHE MUSEEN FÜR TIERKUNDE UND VÖLKERKUNDE (National Museums of Natural History and Ethnology), Zwinger, Sophien-Strasse.

This was formerly called the Zoologisches und Anthropologisch-Ethnographisches Museum (Zoological and Anthropological-Ethnographic Museum). It is, of course, not an art museum, but the student will, nevertheless, find material here of interest, particularly, perhaps, in the Indonesian Sculpture in wood and stone.

X. ESSEN

MUSEUM FOLKWANG (Folkwang Museum), Bismarck-Strasse, 64.

A visit should certainly be made to this museum if possible. All of the material is not on exhibition at present, but students are welcome and material not on exhibition may be seen. Part of the East Asiatic material was formerly in the possession of Karl Ernst Osthaus of Hagen.

B A L I N E S E Sculpture.

C A M B O D I A N Sculpture.

CHINESE Painting; Pottery and Porcelain; and Sculpture.

INDIAN Sculpture.

JAPANESE material includes Inro; Lacquer; some very good Masks; Netsuke; Painting; Prints; Sculpture; and Swords and Sword Fittings.

JAVANESE Metal; and for Theatre Arts, puppets.

SIAMESE Sculpture.

TURKESTAN Painting consists of several frescoes from Turfan and Kucha, allotted to the Museum from Berlin.

XI. FRANKFURT AM MAIN (Frankfurt-on-the-Main)

CHINA INSTITUT (Chinese Institute), in the Liebieghaus, Schaumainkai, 71.

The activities of the China Institut are primarily along the lines of research, but it owns a small collection of Chinese art, which is housed in the Städtische Skulpturensammlung, listed below under that title.

KUNSTGEWERBEMUSEUM (Museum of Industrial Arts), Neue Mainzer-Strasse, 49.

The collection here is small and not of unusual interest. The visitor should be sure to see the half dozen or so small early Chinese bronze fittings.

CHINESE art includes the few items of Metalwork mentioned above and a small group of Pottery and Porcelain dating from the T'ang Dynasty to the Ch'ing Dynasty.

J A P A N E S E material consists of a few pieces of Lacquer; a small group of Pottery for Cha-no-yu (ceremonial serving of tea); and a group of Sword Fittings.

STÄDTISCHE SKULPTURENSAMMLUNG (Municipal Sculpture Collection), in the Liebieg-Haus, Schaumainkai, 71.

Here one will find the collection (at present a small one) owned by the China Institut, augmented by loans.

C H I N E S E Paintings in the collection include about a dozen small fresco fragments attributed to the Ming Dynasty. For Pottery and Porcelain there is only a small group of tomb pottery. Of Sculpture there are a few pieces only which are owned by the Institut, although others have been loaned.

J A P A N E S E Sculpture is represented by only one wood head.

S I A M E S E Sculpture is represented by one excellent stone head attributed to the fifteenth century.

STÄDTISCHES VÖLKERKUNDEMUSEUM (Municipal Ethnological Museum), Grosse Eschenheimer-Strasse, 26.

Although an ethnological museum it nevertheless contains items of interest to the student of art for background study; but in the main the material is not important from the point of view of art. Of chief interest, probably, will be the Javanese Sculpture from Borobudur and Prambanan, though in weather-worn condition; puppets, in the field of Theatre Arts; and Textiles. For those interested in the migration of Chinese Pottery and Porcelain there is one jar of Lung Chuan ware from Java.

XII. FREIBURG IM BREISGAU (Freiburg, in Breisgau)

AUGUSTINER MUSEUM.

The Augustiner Museum forms part of the Städtischen Sammlungen (Municipal Collections), and in addition to ethnographical material possesses a small group of East Asiatic art objects collected by Professor Dr. Ernst Grosse. This includes Lacquer; Painting; Pottery and Porcelain; Prints; Sculpture in wood and bronze; and Swords and Sword Fittings.

XIII. FREISING

MUSÉUM DES HISTORISCHEN VEREINS (Museum of the Historical Society).

Specific data about this museum is lacking, but I am told that it owns a collection of Chinese "antiquities."

XIV. HAMBURG

MUSEUM FÜR KUNST UND GEWERBE (Museum of Fine and Industrial Arts), Steintor-Platz.

The student should not fail to visit Hamburg if it is possible for him to do so, because of the representative collection of Japanese pottery and porcelain in this museum, all of which is excellently labelled. He will also find here many other items of considerable interest.

C H I N E S E material consists of some objects in Bone; Glass; Lacquer; Metalwork of the periods from Han to Ch'ing; Painting; a collection of over 200 examples of Pottery and Porcelain from proto-historic times to the Ch'ing Dynasty, including some wares produced for the Siamese and Persian markets. There are also a few Stone-carvings in jade and a few carvings in wood, horn, etc.

I N D I A N Paintings include a few late examples of the Moghul school. There is also a little Sculpture.

J A P A N E S E material includes Lacquer; a few Masks for the Nō drama, dating from the eighteenth century; Netsuke; and Painting. In the Pottery and Porcelain collection there are a few early examples, including tiles from Nara; and an important study collection of later wares, arranged according to province and kiln. There are also Prints; Stencils; and Swords and Sword Fittings.

K O R E A N items are in the field of Metalwork (a few mirrors); and Pottery and Porcelain.

S I A M E S E Pottery and Porcelain includes a number of votive tablets; and there are also a few items of Buddhist Sculpture.

S I B E R I A N Metalwork is included.

MUSEUM FÜR VÖLKERKUNDE (Museum of Ethnology), Rathenbaumchausee.

An ethnological museum, but much of its material will be of interest for background study.

B U R M E S E Buddhist fresco Paintings from Pagan; and some Sculpture.

C H I N E S E material includes Arms and Armor; Basketry; several pieces of inscribed Bone; Costumes; Enamelwork, showing the process; Furniture; Ivory-carving, showing the steps in cutting intricate ivory balls; Metalwork; Musical Instruments; Numismatics; Painting; Pottery and Porcelain; Sculpture; and Stone-carving.

I N D I A N exhibits include Painting; and for Sculpture, modern statuettes.

JAPANESE material includes Costumes; Dolmen material, including arrow points, a few examples of Pottery, and an eight-inch magatama; Lacquer, modern but interesting for various techniques; Masks; Metalwork, primarily modern mirrors, pots, etc.; Numismatics; Painting, including an interesting screen with foreign figures; and Pottery and Porcelain, including a few early examples.

KOREAN Costumes; Metal pots; and Pottery and Porcelain.

MONGOLIAN Jewelry and Metalwork.

SIAKES Sculpture.

TIBETAN Arms and Armor; Jewelry; and Sculpture.

KASSEL--See Cassel

KREFELD--See Crefeld

XV. LEIPZIG

BUCHMUSEUM (Book Museum), in the Deutsche Bücherei, Oktober-Strasse, 18.

Rooms on an upper floor of the Deutsche Bücherei house a museum which has to do with book-making particularly, including many items from the Orient.

MUSEUM FÜR VÖLKERKUNDE (Ethnological Museum), in the Grassi Museum, Johannis-Platz.

The Grassi Museum is in itself a pleasant museum to visit. Its ethnological collection is of interest for background study in connection with all East Asiatic countries. Of especial interest is the splendid textile collection, particularly of the tie-dye and batik techniques, showing not only the

fabrics but also models, looms, and other process exhibits.

STÄDTISCHES KUNSTGEWERBE MUSEUM ZU LEIPZIG (Leipzig Municipal Museum of Industrial Arts), also in the Grassi Museum, Johannis-Platz.

The collection includes various phases of Chinese and Japanese art, among which are painting, pottery and porcelain, and sculpture. The student interested in Oriental influences in Europe will find here, also, examples of Delft, Meissen, Nymphenburg, and other wares showing such influence.

CHINESE Metalwork is represented by a few Sung and Ming bronze mirrors, and some other examples. There are a few examples of Lacquer; and of Painting; some Pottery and Porcelain; a very little Sculpture; and some Textiles.

INDIAN Paintings, formerly the Philip Walter Schulz Collection.

JAPANESE objects are very few, including Lacquer; Prints; and Sword Fittings.

KOREAN Pottery and Porcelain, a small group.

XVI. MAGDEBURG

KAISER FRIEDRICH MUSEUM DER STADT MAGDEBURG (Kaiser Friedrich Museum of the City of Magdeburg).

Here there are specimens of Japanese Pottery and Porcelain, all, however, of modern workmanship.

XVII. MUNICH (München)

Though the collections in Munich are not extensive, compared to those of the larger European centres, the city should be visited, by all means,

as one will find much of interest in the Museum für Völkerkunde.

BAYERISCHE STAATSBIBLIOTHEK (Bavarian State Library), Ludwigstrasse, 23.

In this library there are examples of East Asiatic Book Arts, but with one exception they are not illustrated. There is one set of six scrolls of the eighteenth century, or earlier, containing the entire Indian epic, the "Mahabharata," in minute Devanagari writing, with small end-paintings and delicate running-vine borders.

DEUTSCHES MUSEUM VON MEISTER-WERKEN DER NATURWISSENSCHAFT UND TECHNIK (Germanic Museum of Masterpieces of Natural and Physical Science and Technique), Museum-Insel.

There is here only slight material from the East Asiatic field, in connection with Chinese paper-making, textiles, etc., but it is not of artistic interest.

MUSEUM FÜR VÖLKERKUNDE (Museum of Ethnology), Maximilian-Strasse, 26.

An ethnological museum of which the first floor (the second floor according to our understanding) is entirely Asiatic. The collections include some fine material of real artistic value, well installed and well labelled; from this point of view it is, in fact, a peculiarly pleasing museum. Students especially interested in East Asiatic Theatre Arts will find opportunity here for study of puppetry in Indonesia.

BALINESE Theatre Arts are illustrated by shadow puppets. In Wood-carving there is a pair of house doors of fine quality.

BURMESE exhibits include Lacquer; Sculpture; Textiles; and Theatre Arts, including an

entire marionette theatre and its orchestral instruments.

C A M B O D I A N Sculpture, including a number of fine examples.

C E Y L O N E S E Theatre Arts in the form of marionettes.

C H I N E S E material includes Armor; Book Arts; Costumes; Enamel; Lacquer; Metalwork, both mirrors and vessels; Painting; a number of really beautiful designs in cut Paper; Pottery and Porcelain from proto-historic times to the Ch'ing Dynasty; and Prints. Sculpture forms an interesting group, including several heads from Lung-men, a number of examples in iron, other figures, and several stele. Theatre Arts are also represented, by puppets for shadow plays; and there are other miscellaneous items of interest.

I N D I A N material includes Ivory; Lacquer; Metalwork; Musical Instruments; Painting; Sculpture, embracing the Gandharan and Mathura schools and various other pieces; Swords; and Textiles, including Kashmir shawls and looms and some fine rug fragments.

J A P A N E S E material includes Ainu items, which the student should look for, since exhibits of Ainu art are only infrequently seen in the Occident. There are also exhibits of Armor; Book Arts; Costumes; Lacquer; Metalwork; Musical Instruments; Painting; and Pottery and Porcelain, among which are some excellent Cha-no-yu pieces, one notable one being by Raku Ichinu. There are also Prints, and tools for the wood-block process; a little Sculpture; Sword Fittings; and miscellaneous material.

J A V A N E S E Metalwork is also present; and for the Theatre Arts there are shadow puppets of both buffalo skin and thin wood.

S I A M E S E Pottery and Porcelain of the Sawankalok type forms a good collection. In Sculpture there are some excellent heads and figures in stone, and also three interesting reliefs of about 1700 A.D. Theatre Arts are also represented, by shadow puppets.

S U M A T R A N miscellaneous material.

T I B E T is represented by Metalwork; and by a superb small painting of Tsongkhapa, of about 1700 A.D.

RESIDENZMUSEUM, Max-Josef-Platz.

Here one may find Chinese and Japanese Porcelain, good of its kind, but much of it mounted with gilt ormolu in the old European fashion.

THEATER-MUSEUM, CLARA-ZIEGLER-STIFTUNG (Theatre Museum, Clara Ziegler Foundation), Königin-Strasse, 25.

For lack of exhibition space the material at this museum is in storage. In addition to a few Ceylonese Masks it includes Chinese Theatre Arts, represented by about 200 pieces of costumes and properties. Japanese Theatre Arts are represented by fourteen drawings, about 1890 A.D., or settings; technical plans of a Kabuki theatre; about eighty wood-block prints of actors; some illustrated books; and ten Masks.

XVIII. SCHWERIN

SCHLOSSMUSEUM ZU SCHWERIN (Palace Museum of Schwerin).

This museum has some Chinese and Siamese porcelain and other items, but not, I am told, of

particular importance for the American student of East Asiatic art.

XIX. STUTTGART

MUSEUM FÜR LÄNDER- UND VÖLKERNKUNDE, LINDEN-MUSEUM
(Geographic and Ethnographic Museum, Linden Museum),
Hegel-Platz, 1.

I was not able to visit this museum, but am told that it contains a large and important ethnographical collection from all countries, much of which would presumably be of interest to the student of East Asiatic art for background study.

B A L I is represented by a temple facade made up of both original material and casts.

C H I N E S E Architecture is also included—a temple room with accessories; and also Book Arts; Costumes; Jewelry; Lacquer; Metalwork; Painting; Pottery and Porcelain; Prints; Stone-carving (Jade); Textiles; and Theatre Arts (shadow puppets).

I N D I A N items are of only nominal value.

I N D O N E S I A N exhibits form an extensive group.

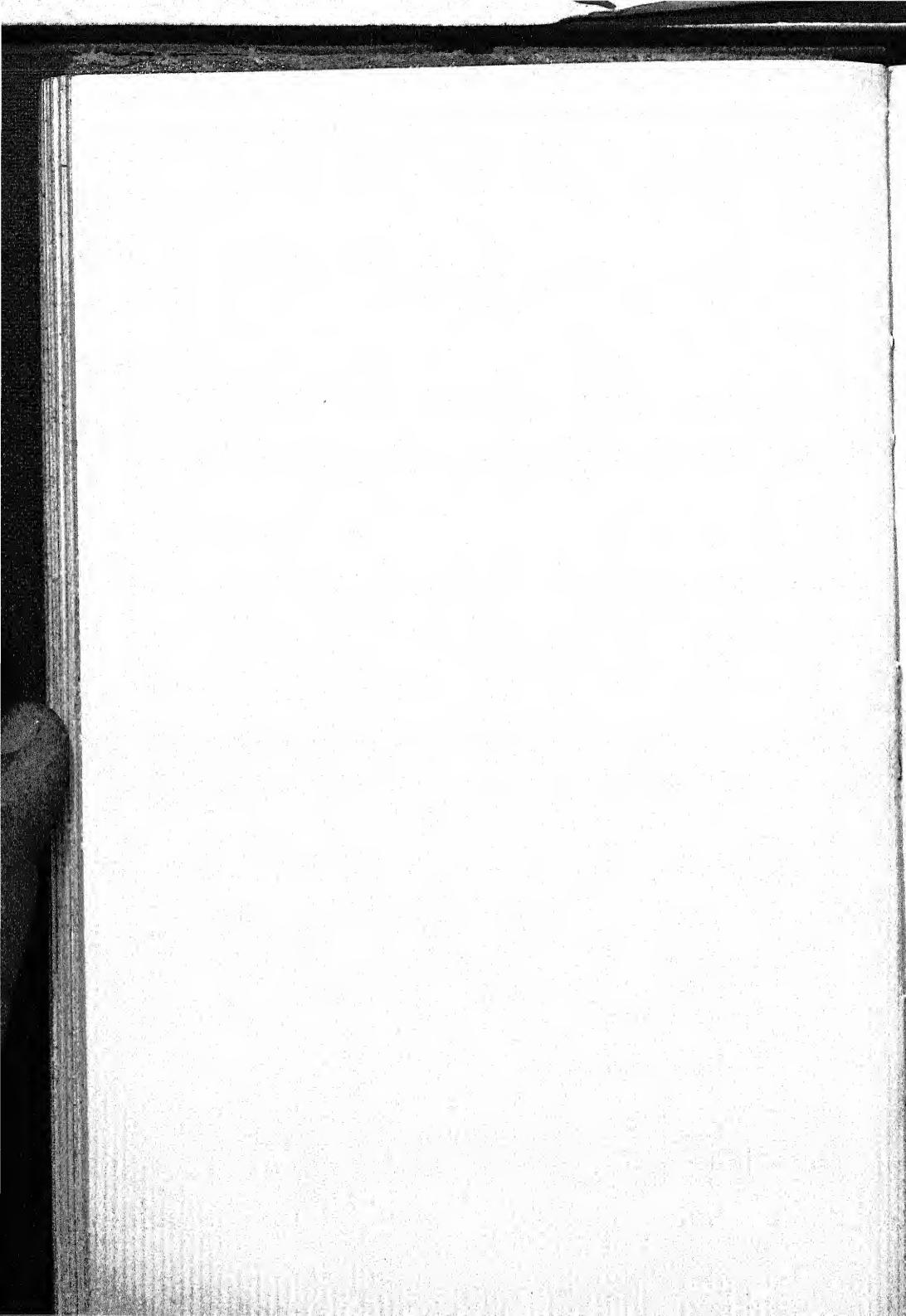
J A P A N is represented by Book Arts; Costumes; Lacquer; Metalwork; Painting; Pottery and Porcelain; Prints; Swords and Sword Fittings; and Textiles.

J A V A has contributed Metalwork; Musical Instruments; Textiles (batik); Theatre Arts, including theatres both for shadow puppets and puppets in the round, and Masks; also Weapons.

T I B E T A N Book Arts; Costumes; Jewelry; Metalwork; Weapons; and miscellaneous material.

NOTES

NOTES



Chapter VIII

EAST ASIATIC ART IN THE MUSEUMS OF GREAT BRITAIN

As might be supposed, the centre for the study of East Asiatic art in Great Britain is London, where the extensive collections of the British Museum, the Victoria and Albert Museum, and the Indian Section of the Victoria and Albert, housed in a separate building, should receive a considerable portion of the student's time. The universities of Cambridge and Oxford offer material in their museums and libraries; and various other museums throughout the country have been included in this Survey, although some of them are so restricted in extent and character as to be generally unimportant except for the scholar who is following some specialized line of research.

I. ABERDEEN, Aberdeenshire, Scotland

THE ART GALLERY AND INDUSTRIAL MUSEUM, Schoolhill.

I have not visited this museum but am informed by the Director that there is here a collection of Chinese objects, including Enamel; Ivory; Lacquer; Metalwork; Painting; Pottery and Porcelain of the later periods, as well as some bowls with Bristol decoration and some armorial bowls and vases; Stone-carvings; Textiles; and Wood-carving.

II. BIRMINGHAM, Warwickshire, England

CITY MUSEUM AND ART GALLERY.

There are in this Birmingham museum various East Asiatic collections which will be found of

interest and value to the student. For the student of Indian art especial attention is called to the cast copper figure of Buddha, thought to date from about 400 A.D.; and the student of Japanese sword guards will find that the collection contains not only many fine examples but a wide range of schools and craftsmen.

C H I N E S E collections contain many groups. In Enamel there are examples of nineteenth century cloisonné and some thirty examples of Canton enamel. There is Glass; Ivory; Jewelry; Lacquer; and Metalwork. For Pottery and Porcelain there is a small group of early pieces and the Meugens collection of later work, chiefly Ch'ing. There are also Snuff Bottles and Stone-carvings.

I N D I A is represented by Arms and Armor; over 200 examples of Jewelry, mostly nineteenth century; a few pieces of Lacquer; Metalwork; a single Painting of the Moghul school; several examples of Sculpture, including an early cast-copper Buddha of about 400 A.D.; some Textiles; and a few specimens of Wood-carving.

J A P A N E S E Arms and Armor include several suits of armor. For Book Arts there are illustrated books. There is also Enamel; Ivory, over 200 items; Jewelry; Lacquer; Metalwork; a few Paintings; Pottery and Porcelain; some 400 Prints; and a few pieces of Stone-carving. The collection of Swords and Sword Fittings is important, containing many splendid examples and a wide range of schools. There are also examples of Wood-carving.

III. BRIGHTON, Sussexshire, England

PUBLIC LIBRARY, MUSEUMS AND FINE ART GALLERIES.

C H I N E S E Pottery and Porcelain.

I N D I A N Arms (the Sibthorp collection), exhibiting gold inlay, damascening, silver filigree, and other techniques.

J A P A N E S E objects--Pottery and Porcelain; Metalwork; and Prints.

M A L A Y A and B O R N E O are represented by the Butterworth collection of Malayan and Dyak arms, which has been in the museum since 1879 and contains many examples of artistic merit.

IV. BRISTOL, Gloucestershire and Somersetshire, England

BRISTOL MUNICIPAL MUSEUM AND ART GALLERY.

I am not familiar with this museum, but there is said to be a collection of Oriental art and some ethnological exhibits here.

V. CAMBRIDGE, Cambridgeshire, England

FITZWILLIAM MUSEUM, Trumpington Street.

The East Asiatic collections of this museum of Cambridge University are still not very extensive, but the visitor should certainly reserve time to study them if possible. At present the dominant note in the collections will be found in the field of pottery and porcelain.

C H I N E S E material includes some Enamel; at least one Painting, a late sixteenth century Portrait of a Gentleman; Pottery and Porcelain, embracing tomb pottery from the Han Dynasty on, ceramic wares of later periods, some of them very fine, and some Chinese ceramic wares collected in the Malay States; a little Sculpture, including one large seated Bodhisattva of wood dating from the thirteenth century; and Snuff Bottles.

I N D I A N material is limited but of considerable interest so far as it goes. Besides some Arms there are a few small pieces of Gandharan Sculpture, two stucco heads from the banks of the Indus, in the Hazara District, and an excellent one from the Jhelam Valley on the borders of Kashmir.

J A P A N E S E material is likewise limited, but there are some examples of Lacquer; a number of Netsuke; some Pottery and Porcelain; and a small collection of Sword guards.

K O R E A N Pottery and Porcelain is included and in addition to the examples of later date the student should make special inquiry for two examples dating from the Silla Period, as he will find few opportunities, outside of the Orient, for studying this early phase of Korean ceramic art.

MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY, Downing Street.

This museum has a very small collection of East Asiatic material, which includes a number of items of pertinent interest although it would scarcely warrant a special trip to Cambridge except for the very specialized student.

The material is almost entirely C H I - N E S E and consists of some early inscribed Bone and decorated Horn; some inlaid Glass beads; in the Numismatic field, a number of early coins; several painted Pottery jars from Kansu dating from the third millennium B.C.; several fragments of incised white pottery of the An-yang type dating from about 1400 B.C.; and Weapons and implements of stone, iron, and bronze.

An unusually interesting J A P A N E S E object is a large black stone blade probably from the province of Kyushu. There is also a small Numismatic group in which are included early penannular rings and one magatama.

VI. CANTERBURY, Kent, England

ROYAL MUSEUM AND PUBLIC LIBRARY (Beaney Institute),
High Street.

The only East Asiatic items here are the body shield and helmet of a suit of Japanese Armor--mentioned here only because there are published references which might lead one to expect a collection of Japanese Armor.

VII. CHELTEHAM, Gloucestershire, England

PUBLIC LIBRARY, ART GALLERY, AND MUSEUM, Clarence Street.

CHINESE Pottery and Porcelain shown in this museum consists of a collection of some 900 examples on permanent loan from Mr. S. Berkeley Smith. There is Ming blue and white ware; Kang Hsi blue and white ware; various monochromes, including much celadon; and various polychrome wares. There is also a Lacquer screen of the Kang Hsi era.

INDIAN Painting includes merely one example; a portrait of the Moghul Emperor, Shah Jehan.

VIII. EDINBURGH, Edinburghshire, or Midlothian,
Scotland

ROYAL SCOTTISH MUSEUM, (Formerly the Museum of Science and Art), Chambers Street.

The student of Japanese art should by all means include Edinburgh in his itinerary in order to study there the Gordon Munro collection of material, especially primitive pottery, from the shell-mounds and dolmens of Japan, and also the objects of Ainu culture so closely allied to it in point of time and development. The Gordon Munro collection of Chinese coins and the collections of Indian coins are also

outstanding, although this field may well be studied elsewhere. There is a great deal of other material worthy of study, even though much of it is primarily of ethnological rather than of Artistic value.

A S S A M is represented by a few miscellaneous items.

B U R M E S E Book Arts; Jewelry; Lacquer; and Sculpture.

C E Y L O N E S E Ivory (combs of old Kandy work, and incised boxes); Wood-carving; and miscellaneous material.

C H I N E S E Bone includes many incised fragments and amulets of both bone and tortoise shell, a part of the Couling and Chalfant collection. There is a case of Glass, which includes buttons, seals and beads from early tombs; two pins, perhaps of the T'ang Dynasty; and later bowls and vases both translucent and transparent in type and molded, cut and engraved. There are a few items of Horn; Lacquer; Metalwork; and Numismatics, constituting a fairly comprehensive representation, in the Gordon Munro collection. In the Pottery and Porcelain section many periods and wares are included, from the proto-historic painted jars to wares of the Ch'ing Dynasty. There is a small group of Sculpture. And there are Snuff Bottles.

I N D I A N Architecture is represented by casts, of the large east gateway of the Great Stupa at Sanchi and of later architectural decoration--of interest to those who have had no opportunity to study originals. There is carved and inlaid Ivory; Jewelry; Lacquer; Metalwork; good collections of Numismatics from the Indo-Parthian period through that of the Moghuls. Pottery and Porcelain includes some red and black prehistoric ware similar to that

of ancient Egypt, from a cemetery at Adichanallur Tinnevelly, South India; clay votive offerings; and modern wares from the craft schools. In Sculpture there is a small group of Gandharan work, not first class but nevertheless of interest, and religious figures in both metal and stone. In Textiles there are Indo-Portuguese embroidered coverlets, and an excellent example of painted cotton from Amber. Other items are Weapons; and Wood, both carved and inlaid.

JAPANESE exhibits are noteworthy, for they include, in the Gordon Munro collection, material which it is difficult to find outside of Japan. The Ainu material consists of fetishes, costumes, objects of carved wood, weapons, etc.,--primarily of ethnological interest but of value to the art student as well. There is also Armor; and Basketry. The Gordon Munro collection of material from the Dolmens of Japan contains pottery of the "Intermediate," Iwaibe, and Ainu types; hollow pottery figures known as haniwa; a few mirrors; swords; horse trappings; beads; arrow heads; and ceremonial objects. There is also Ivory; Metalwork; and Musical Instruments. Of Numismatics there are seventeenth and eighteenth century koban and later coins. There is Pottery and Porcelain here, including the early finds from the dolmens and shell-mounds, as well as some other examples; and there are Weapons.

KOREA is represented by Costumes--not many items, but not often seen in museums. There is also Pottery and Porcelain, including blue and white ware and other examples.

NEPALESE Ivory; Jewelry; and Weapons.

SIAMESE Book Arts; Metalwork; and Pottery and Porcelain.

T I B E T A N Book Arts; Jewelry; Metal-work; Musical Instruments; and Prints.

T U R K E S T A N Pottery and Porcelain, of the eighteenth and nineteenth centuries. Also a few examples of Sculpture; and Weapons.

IX. GRAYS, Essex, England

PUBLIC LIBRARY, Orsett Road.

The East Asiatic material in this Library is meagre and at present stored away owing to lack of space. It consists chiefly of Chinese figures carved from roots, and of Polynesian Weapons.

X. HALIFAX, Yorkshire, England

BANKFIELD MUSEUM.

There is East Asiatic material here comprising the Dickson and other collections. From Afghanistan, Borneo, Ceylon, Malaya, Sumatra, and Tibet there are Arms and Armor. From Burma there are Arms and Armor and some Sculpture, and also Textiles; from China, Arms and Armor, Metalwork, and Sculpture (small bronzes); and from India there are Arms and Armor, a small group of Paintings, some Sculpture, and Weapons.

XI. HASLEMERE, Surrey, England

EDUCATIONAL MUSEUM, High Street.

There is practically nothing here in the field of East Asiatic art other than a small collection of Chinese, Indian, and Japanese footgear in the Peasant Arts section.

XII. KEW, RICHMOND, Surrey, England

There is nothing at Kew of sufficient importance in connection with the study of East Asiatic

art to call for a special trip; but if one is visiting the famous Kew Gardens a little time should be devoted to Museum No. 1 (Economic) within the Gardens. The exhibits in this museum show the collection, preparation, and use of various plants and woods, and do have some bearing upon the art field, especially as regards Basketry, Lac in India, Lacquer in Japan, Textiles, Wood-carving, and other such crafts.

XIII. LIVERPOOL, Lancashire, England

FREE PUBLIC MUSEUMS, William Brown Street.

In the Department of Ethnology there is material, primarily ethnological, of course, which illustrates the daily lives and the religions of various peoples. The East Asiatic group, though not large, includes Burmese, Chinese, Indian, Indonesian, and Japanese specimens of sundry phases of art expression: Costume; Lacquer; Painting; Sculpture (religious figures in wood and stone); Masks; Wood-carving; and various utensils and models.

XIV. LONDON, England

London, of course, is very important. It is one of several cities abroad where the American student of East Asiatic art should plan to spend a considerable portion of his time, the British Museum and the Victoria and Albert Museum being the primary centres for his work.

BRITISH MUSEUM, Great Russell Street.

The British Museum possesses certain collections which are of outstanding importance for the American student, not only for their inherent worth but because they represent phases which cannot be studied adequately, and in some instances not at all, in American museums.

For the student who is unable to visit India for the study of her sculptural art the admirable series of beautiful stone reliefs from Amaravati (second century A.D.) has special value. The collections of paintings and other objects brought from Tun-huang in Kansu Province, China, and from Turkestan, by Sir Aurel Stein, represents another phase which is lacking in America. The extensive and splendid collection of pottery and porcelain presents a field for the study of various artistic types and also includes a study group of moulds, stamps, and trial pieces. There is a good collection of Indian drawings and paintings. The section of Books and Manuscripts contains much valuable material; and for those interested in numismatic art there are splendid coin collections also. For the visitor with a keen interest in the religious and iconographical aspects of East Asiatic art there is a great deal here which will aid him in these studies. Much of the above material is not on permanent exhibition, but facilities for study are available in study rooms and the serious student will experience an unfailing courtesy and cooperation on the part of the Museum officials and attendants which will give him ample opportunity to pursue his studies.

Since my visit to London a large part of the remarkable collection assembled by Mr. George Eumorfopoulos, primarily of Chinese art, has been acquired by the British Museum and the Victoria and Albert Museum, adding materially, needless to say, to the value and interest of the collections of these two museums.

B U R M E S E material in the British Museum seems to be chiefly in the fields of Book Arts and religious art. There are a few Paintings; a small group of religious Sculpture; and some miscellaneous items.

C A M B O D I A is represented by Book Arts and a few pieces of Sculpture.

C E Y L O N is represented chiefly by Sculpture of religious significance, as well as some masks for Theatre Arts, and miscellaneous objects.

C H I N E S E material is extensive. In the field of Book Arts there are sutras and other MSS., and printed books artistically of interest in connection with calligraphy, printing, book-making, and the history of the written word; these will be found in the section of Books and MSS., primarily, but there are others in the Department of Oriental Antiquities and Ethnography. There is a collection of Metalwork, including early bronze vessels, a few bronze drums, a few early silver vessels, and mirrors, one of which has been pronounced unique as it has, besides some gold, an inserted ring of carved jade. In the Numismatic field there is an extensive study collection of coins. The Painting section offers one of the most important sources of study for the American student because it contains the collection of ninth and tenth century paintings from Tun-huang, Kansu Province, which were brought back by Sir Aurel Stein, including work upon silk, linen, and paper and varying from large wall hangings, complex in composition, to small items delicately conceived and executed and at the same time vigorous in their simplicity. (Similar work from Tun-huang will be found in the Musée de l'Extrême Orient of the Musée du Louvre, Paris, in the Musée Guimet, Paris, and in the Museum of Central Asian Antiquities, New Delhi, India.) There are also frescoes in the British Museum, and an early scroll painting on silk which is famous and rare and which the student should not fail to see. This latter is possibly attributable to the early painter, Ku K'ai Chih (fourth century A.D.), although there is still controversy over this attribution and over the question of possible later restorations. There are also paintings of various later periods but the American student will find, in general, richer representations

of these types nearer home in the Museum of Fine Arts, Boston, and the Freer Art Gallery, Washington, D.C. As regards Prints, a number of wood-block prints of the ninth and tenth centuries will be found with the paintings from Tun-huang in the Department of Oriental Antiquities and of Ethnography; and in the Department of Books and MSS., among other items, is the Diamond Sutra, also from Tun-huang, which was produced in 868 A.D. and carries a frontispiece in black and white, the earliest known dated wood-block print. Wood-block prints of the later periods will also be found in the Department of Oriental Antiquities and Ethnography. The fine and inclusive collections of Pottery and Porcelain range from the painted jars of the neolithic age, dating from the third millennium B.C. down to the modern era, and form a large and important section of this museum. Incidentally the student should look for the life-sized seated figure of a Lohan, in glazed pottery, an outstanding technical accomplishment of fine artistic quality. In Sculpture there is a fine seated figure of Kwanyin in painted wood, dating from the Sung Dynasty; and other sculpture, much of which is of particular interest to the student of religion. In the field of Stone-carving there is some jade.

I N D I A N exhibits consist of Arms and Armor, including a small collection of firearms and weapons; many examples of the Book Arts; a few Ivories; Musical Instruments; extensive coin collections in the Numismatic field; a splendid collection of Paintings; and for the American student a particularly significant point is the Sculpture. In this last classification the important source is the fine collection of sculptured stone panels from the great Buddhist stupa of Amaravati (second century A.D.). This group constitutes the primary source outside of India for the study of the Amaravati school of sculpture, as there are elsewhere few examples, except in the Musée Guimet, Paris, and the

Museum of Fine Arts, Boston, where there are smaller groups not in as splendid condition as are these in London. There is also here in the British Museum much other Indian sculpture of religious significance, including rather a large group of gray-schist Gandharan specimens of the smaller type.

J A P A N E S E art may be studied here through varied material. The small group of proto-historic objects from the Dolmen burials (from the Gowland collection) includes fragments of horse trappings, remains of swords, mirrors, beads, one pottery haniwa figure in terra cotta, and a low terracotta sarcophagus. There are also groups of Inro; Ivory; and other objects of later dates. In the Metalwork classification there are mirrors and a few bronze vessels. There are Netsuke. The Numismatic collections embrace an extensive assembly of coins dating from 708 A.D. down to modern times. Although there are a good many Paintings in the museum the American student need not necessarily inquire for those not exhibited, unless he have some special point in hand for research, as he will find a far richer and more significant source at his own doorstep, in the outstanding collections of the Museum of Fine Arts, Boston, and the Freer Art Gallery, Washington, D.C. The Pottery and Porcelain display is a good one although not as extensive as the Chinese group. As for Prints, here again the American student, unless he have some special matter of research in hand, will do better to devote his time in London to the study of other phases of East Asiatic art as there are superb collections of Japanese prints available for study in America, notably in the Museum of Fine Arts, Boston, and The Art Institute of Chicago. There are some Sword Fittings here in the British Museum; and in the field of Theatre Arts one will find a few masks, unfortunately not in first-class condition.

J A V A N E S E art is represented by a small collection of religious Sculpture; and in the field of Theatre Arts by a few masks and puppets.

K O R E A N Book Arts are included. The collection of Korean Pottery and Porcelain is good so far as it goes, but it is by no means complete.

N E P A L E S E material, though limited, includes Book Arts and Paintings.

S I A M is represented by Book Arts; a few Paintings; and a small collection of religious Sculpture.

T I B E T is represented by many items pertaining to Book Arts. If one is especially interested in Painting he may see here in the British Museum, in the collection brought from Tun-huang, Kansu Province, China, by Sir Aurel Stein, a painting which seems to be the prototype of later Tibetan painting and which may actually be the earliest known Tibetan painting. There is also some Metalwork; Sculpture; and other art from Tibet.

T U R K E S T A N is included, and one should particularly not fail to see the objects brought back by Sir Aurel Stein from his excavations there. These are of the types represented in the excavator's publications, "Serindia" and "Innermost Asia." Included are Lacquer in the form of lacquered wood bowls and boxes; Pottery; Sculpture, including stucco figurines; and Textile fragments. As this material is practically nonexistent in America the American student should take especial care to see it.

THE HORNIMAN FREE MUSEUM, in London Road, Forest Hill.

An anthropological museum, where exhibits are arranged according to materials, processes, etc.,

and represent all countries. The visitor who is interested in all phases of East Asiatic life will find material of considerable interest here. There are small groups, and also isolated examples, of Armor; Basketry; Ivory; Metalwork; Musical Instruments; Netsuke; Pottery and Porcelain; Sculpture; Textiles; Weapons; and Wood-carving.

THE IMPERIAL INSTITUTE OF THE UNITED KINGDOM, THE COLONIES, AND INDIA, Imperial Institute Road, South Kensington.

This museum has for its purpose the promotion of the various commercial and industrial resources of the British Empire. In its galleries there are various displays which, while not of importance from the point of view of art are of interest for background knowledge. There are, for instance, several small models of Indian and Indonesian craftsmen at work: a bracelet maker; a goldsmith; a potter; and others. There is also a small exhibit showing the process of procuring "lac" and preparing it for use. As the Imperial Institute is next door to the Indian Section of the Victoria and Albert Museum one may conveniently plan a visit here.

INDIA HOUSE, Aldwych.

Erected in 1925, this is the official headquarters of Great Britain's relations with India. Much of the material used in the building was brought from India; the decorative details are in Indian style; and all of the Paintings (frescoes) are the work of modern Indian artists. In the Trade Commissioner's Room are collections of various modern crafts.

INDIA OFFICE, Whitehall.

There is no "museum" here as such, but there are Paintings and other objects, notably from the Johnson collection, on display in the reading room of the Library. There are also, in the Library,

other examples of Book Arts which are of artistic interest and importance.

INDIAN SECTION OF THE VICTORIA AND ALBERT MUSEUM,
Imperial Institute Road, South Kensington.

The Indian Section of the Victoria and Albert Museum is housed in a separate building near-by, and contains the collections of Indian and Indonesian material, including, besides India proper, Afghanistan, Baluchistan, Burma, Cambodia, Ceylon, Java, Siam, Tibet, etc. There are items from the ancient periods of India's history, primarily in the field of sculpture, but the larger portion of the collections dates from Moghul and Rajput times (sixteenth to the eighteenth centuries) and from the modern era. The collections are particularly extensive in the field of the so-called minor arts, but also especially strong in superb examples of Indian and Indo-Persian painting.

In the field of Architecture one finds architectural accessories, such as pillars, windows, doorways, and carved panels; and models and full-size plaster reproductions which are of interest to the visitor who may not see the originals in India. These reproductions include a model of the Great Stupa at Sanchi (Maurya and Sunga Periods, 320-20 B.C.), a full-size cast of one of the great gateways of this Stupa, and a plaster cast of the iron pillar at Delhi, also full size. Arms and Armor are represented; also Basketry. Of Costumes there are many, offering an excellent source for study. There is Enamel. There are some items of Furniture. The Glass collection includes hookah bowls, some of them superb examples; modern glass vessels; glass-inlay wall decorations; as well as raw materials, such as lumps of glass used in enameling on metal. There is a representative collection of Ivory, in which one will find chess-men, religious figures, boxes, and furniture. The Jewelry collection is fine and extensive and includes many types worked in gold,

silver, and various other metals set with precious or semi-precious stones. There are various kinds of Lacquer, chiefly in the form of boxes. Metalwork is represented by a wide range of materials and techniques—gold, silver, copper, brass, and enameled metals. Musical Instruments may be studied to good advantage here.

In the field of Painting there is a splendid collection of the so-called "miniature" paintings. Many of these are of first quality. Included are pages from a copy of the Romance of Hamza painted for the Emperor Humayun and important for study of the development of Moghul painting; various albums for other emperors; and single sheets from other works by many of India's outstanding painters. The paintings are well labeled and the student here has a splendid opportunity to study typical examples of the combined work of known specialists in the painting of faces, bodies, landscapes, and borders. For the earlier painting art there are the Herringham copies of the Ajanta frescoes; in spite of their darkened condition they are not without interest, although the student will reach a much better feeling of the beauty of Ajanta through the excellent plates in the publication by G. Yazdani, "Ajanta, The Colour and Monochrome Reproductions of the Ajanta Frescoes Based on Photography." There are also copies of several frescoes at the Demala-Mahaseya Temple, near Polonnaruwa, Ceylon.

In the collection of Pottery and Porcelain there are a few examples of prehistoric pottery from Odugattur, and groups of modern ceramic output from the various schools, including both receptacles and tilework.

There is considerable Sculpture here, including examples of the Mathura school, in red or red-dish sandstone; stone and stucco sculpture of the Gandharan school; a number of heads from Peshawar, Taq-i-Bustan, and Hadda, one of the latter being an especially fine example in kankar; a fine sandstone torso from Sanchi dating from the sixth century;

stone and bronze figures from South India; examples of the Bihar school, of the twelfth century; and many examples of Hindu, Buddhist, and Jain religious art. In addition to the larger works in stone there are many exhibition cases of small religious figures in metal, and also modern painted figures in plaster, wood, and stone, most of which have little significant aesthetic distinction although of interest to the visitor concerned with their religious content. In addition to examples from India proper there are also some examples of Indonesian Sculpture--Nepalese, Siamese, Cambodian.

Of Stone there is crystal and jade, some of it to be found in the groups of jewelry, which is often set with carved or inlaid stone. The Textile section is an important one. There are rugs and rug-fragments which are fine examples of rug-weaving; and there are also some designs for rugs and a few loom models. A large group of beautiful embroideries, painted and printed cottons, shawls, brocades, and other woven fabrics provides good ground for study. For Theatre Arts there are Javanese puppets, both dolls in the round and flat shadow figures of buffalo skin. Weapons there are; and the Wood-carving craft is represented by carved and inlaid panels for architectural decoration, and by boxes and other, small pieces.

TOWER OF LONDON.

The Tower of London possesses a collection of Oriental Arms and Armor, which is, however, exhibited at the British Museum.

THE VICTORIA AND ALBERT MUSEUM, Brompton Road, South Kensington. (See also Indian Section of the Victoria and Albert Museum, p. 94.)

The Victoria and Albert Museum has extensive Oriental collections, which lie, however, almost entirely in the field of the so-called minor arts. These collections include important examples of East

Asiatic provenance, the outstanding groups being the textiles, the pottery and porcelain, lacquer, glass, and metalwork. Late in 1934 a large portion of the private collection of Mr. George Eumorfopoulos, primarily of Chinese art, was acquired jointly by the Victoria and Albert Museum and the British Museum, adding materially to the value and interest of the collections of Chinese art in these two museums. In the large Loan Court of the Victoria and Albert there are also on display important groups from private collections, of which no further mention will be made here since, as they are not the property of the Museum, their existence there, of course, is on a more or less temporary basis.

CHINESE material in the permanent collections is extensive. There are Costumes. There is Enamel. The Furniture consists almost wholly of carved lacquer and inlaid wood; especially noticeable is the large carved vermilion lacquer throne of the Emperor Ch'ien Lung. In connection with the Glass, especially noteworthy is the group of cameo glass snuff bottles in various color combinations, many of which exhibit unusual skill in their cutting. The Lacquer group constitutes a splendid exposition of the various lacquer techniques, including richly carved furniture, as mentioned above, and many small objects in polychrome, inlaid, *guri*, and other styles. There is a considerable group of Metalwork examples in addition to the enamels. Some Paintings are included in the museum's collections. The Pottery and Porcelain section displays excellent and extensive groups dating from neolithic times (approximately 3000 B.C.) through the various periods to modern times. There are also fragments of Chinese celadon and other wares of the thirteenth to the fifteenth centuries found in West Asia. Of Sculpture there is very little. Of Snuff Bottles there is a fine collection, unusually rich in good examples of cameo glass. The Stone group includes

crystal, jade, and other stones. The Textiles form an excellent, and large, study collection of fabrics, needlework, and costume art. There are also a few rugs.

J A P A N is equally well represented. There are groups of Arms and Armor; Costumes; Enamel. The Furniture includes chests and other items. There are lacquered Inro; and also examples of Ivory. The Lacquer collection, in addition to the inro, presents a splendid opportunity for the study of various techniques and styles; included in this group are chests, boxes, accessories for the ceremonial serving of tea, inro, and other objects. There are Masks. The Metalwork includes small bronzes, a few large temple pieces, and the splendid examples of the Salting Collection. Netsuke may be seen here; and some examples of Numismatic art. A number of Paintings also. The Pottery and Porcelain group is not as extensive as that of Chinese examples, but contains excellent specimens of the Imari, Kutani and similar wares of the more strictly Japanese type, in contradistinction to the export types, and the student should make an especial effort to see these. Considering the fine study sources for Prints in America the student need not look up this phase here unless he have some special question upon which he is working or unless he wishes to see the technical process material. Sculpture is meagre. The groups of Swords and Sword Fittings is particularly valuable for study, as it is fully labeled and accompanied by full charts of schools, artisans, etc. The Textile section constitutes an excellent study collection of fabrics, needlework, and costumes. For Theatre Arts there is a small but interesting group of masks. In addition to the swords and sword fittings there is also a group of other Weapons.

K O R E A N material is scarce in America, and the student should, therefore, make a special

point of seeing what is here. The Metalwork consists of a collection of mirrors and a group of the interesting bronze spoons, including many varieties. There is also Pottery and Porcelain, of the Korai and later periods. Stonework includes a chest from a tomb of the Korai period, and a memorial stele with a date corresponding to our 630 A.D. The Textile group is very small and almost entirely of the nineteenth century.

T U R K E S T A N Pottery and Porcelain fragments may be seen here; and also Textile examples and objects connected with weaving, from the collections of material brought back by Sir Aurel Stein.

XV. MANCHESTER, Lancashire, England

CITY ART GALLERY, Mosley Street.

C H I N E S E material in the City Art Gallery consists of Enamel (eighteenth century cloisonné); about 100 examples of Pottery and Porcelain, chiefly Ch'ing, with a few Ming pieces; Stone, including the John Yates collection of 127 items of jade and other hard stones; and a small group of embroideries comprising the Textile section.

I N D I A N Arms and Armor, and Weapons, form part of the Egerton Collection of Oriental arms and armor.

J A P A N E S E Arms and Armor and Weapons are also included in the same collection, but there are only a few items.

COLLEGE OF TECHNOLOGY.

In the Textile Department of this College one interested in Japanese Textile Art will find

some stencils and a group of modern printed fabrics.

THE MANCHESTER MUSEUM, at the University.

A museum of Natural History and Archaeology, whose collections are primarily of an ethnological character but nevertheless of some pertinent interest to the student of East Asiatic art.

WHITWORTH ART GALLERY.

The material here is meagre but includes a few items in the East Asiatic field.

C H I N E S E Painting includes one each of the Sung, Yuan, Ming and K'ang Hsi periods. There are also one or two examples of Textiles.

I N D I A N AND I N D O N E S I A N
Sculpture is represented by only one double-sided stele of the Gandhara school. Textiles include embroidered and woven saris and tissues and a loan collection of shawls and hangings of the seventeenth and eighteenth centuries.

J A P A N is represented by one or two late Paintings; some Prints; and a small collection of Inro, Netsuke, Snuff Bottles, and Sword Guards.

T U R K E S T A N is represented by some interesting Textiles in the form of embroidered Bokhara bedspreads.

XVI. NOTTINGHAM, Nottinghamshire, England

MUSEUM AND ART GALLERY, Nottingham Castle.

Though the collection here is small and does not call for a special trip, if one is in the vicinity it may prove of interest in the East Asiatic field.

CHINESE material is scant, including one suit of Armor, the uniform of the Peking Imperial Guard, early nineteenth century; and a small collection of Pottery and Porcelain, chiefly of the eighteenth century.

JAPANESE Armor, including twelve suits. There are Swords and Sword Fittings, including some 182 Sword Guards; and there are also Weapons.

XVII. OLDHAM, Lancashire, England

OLDHAM ART GALLERY AND MUSEUM.

Here likewise the collection is small, restricted to about seventy examples of Japanese Swords and Sword Fittings, and several Carvings.

XVIII. OXFORD, Oxfordshire, England

ASHMOLEAN MUSEUM OF ART AND ARCHAEOLOGY, Beaumont Street.

There is in this museum some Lacquer, Metal-work, and Porcelain of East Asiatic provenance. In the Fortnum Collection there are a few Indian and Ceylonese rings. One may also find of interest, for comparisons and possible analogies with East Asiatic expression, the considerable material excavated at Ur, Susa, and other West Asiatic sites.

BODLEIAN LIBRARY, Parks Road.

Very little East Asiatic art will be found here, except for a few Indian Paintings of the Mogul and Rajput schools. Nevertheless, the student of East Asiatic art should not omit a visit here when in Oxford, as he will find Persian MSS. and paintings of interest for comparison with the field of Indian painting.

INDIA INSTITUTE, Parks Road.

This is a general museum founded to illustrate the religious, social and industrial life of

India. Crowded installation and inadequate lighting present difficulties, but there is considerable material which the student of East Asiatic art will find it worth while to seek. Outstanding are the stone sculptures from Bodhgaya, rare in the Occident, and some of the MSS. in the Library.

Included in the exhibits are Arms; Book Arts, in the Library of the Institute; carvings and architectural decoration in Ivory; Glass from Patna and Jaipur; Jewelry; Metal, including brass and copper, both plain and inlaid, as well as various special wares; Musical Instruments; Pottery and Porcelain, of which some examples are prehistoric, from Raigir, and others modern, of various schools; and Sculpture, of which the important group consists of those excavated at Bodhgaya.

PITT-RIVERS MUSEUM, in the University Museum building, Parks Road.

This collection, which is large, is anthropological, and illustrative of the development of the arts, crafts, and general customs of man. There are some religious figures; about fifty masks for the Japanese Nō drama, some of which are good specimens for study although many are in poor condition; and many cases arranged under such classifications as Armor, Baskets, Costumes, Jewelry, evolution of currency to coinage, charms, games, etc. The Museum is strong in early stone implements and weapons of all sources.

UNIVERSITY MUSEUM, Parks Road. (See Pitt-Rivers Museum.)

XIX. PLYMOUTH, Devonshire, England

MUSEUM, ART GALLERY AND COTTONIAN COLLECTION.

The only East Asiatic material here is one case of Chinese Pottery and Porcelain.

XX. PORT SUNLIGHT, Cheshire, England

THE LADY LEVER GALLERY.

C H I N E S E Pottery and Porcelain is the chief attraction here in the East Asiatic field, as there are four galleries devoted to this phase of East Asiatic art. Although there are early examples the main part of the collection dates from the Ming and Ch'ing Dynasties, being especially strong in K'ang Hsi porcelains. There are four cases of powder-blue ware alone. The collection is also strong in polychrome wares, including fine examples of famille verte, famille rose, famille noire, and a few examples of famille jaune of fine quality. A group of blue and white ware includes an unusual series of nine so-called "ginger" jars of exceptional quality. In addition to this ceramic ware there are also sixty-three examples of Chinese Enamel in cloisonné technique; a few Glass vases, as well as cameo glass Snuff Bottles, the latter forming a part of a group of 163 items in various media; and a small group of Stone carvings.

J A P A N E S E Pottery and Porcelain is represented by seven examples.

XXI. WARRINGTON, Lancashire, England

MUNICIPAL MUSEUM AND ART GALLERY, Bold Street.

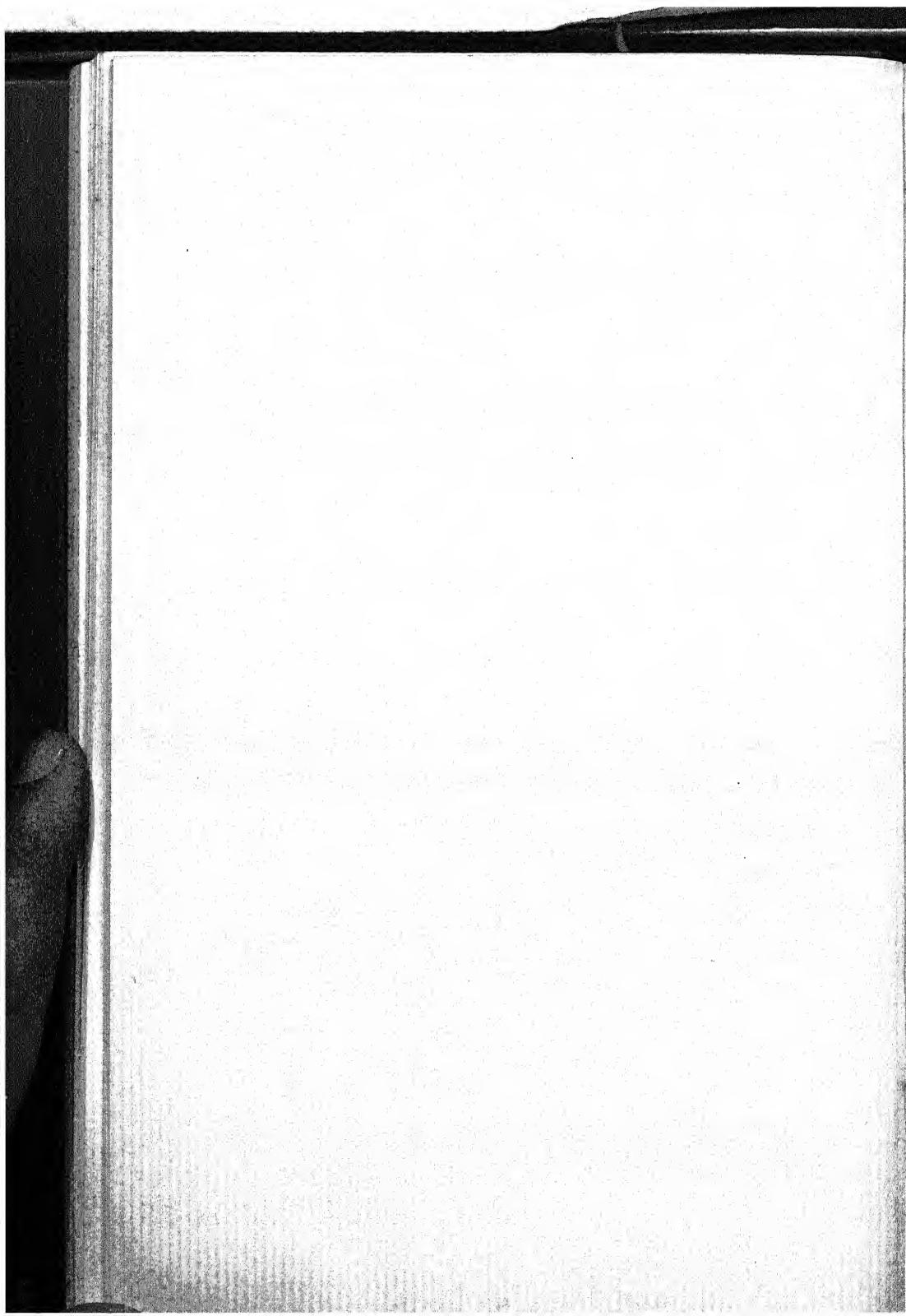
This museum possesses collections of Asiatic art, primarily in the field of the decorative arts. The Pottery and Porcelain collections are too large to be exhibited entire in the space available but students are offered access to material not on exhibition at the time of their visit to the museum. Material not referred to specifically in this survey is exhibited as of ethnological interest.

C H I N E S E Pottery and Porcelain dates entirely from the Ch'ing Dynasty; it includes blue

and white ware, Nanking ware, and polychromes.

J A P A N E S E exhibits cover a wider range, and embrace Enamel; Inro; Ivory; Lacquer; Netsuke; Pottery and Porcelain, including Hizen, Imari, Kaga, Satsuma, and other wares; a collection of Swords and Sword Fittings; Textiles (embroidery); and Wood-carving.

NOTES



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Chapter IX

EAST ASIATIC ART IN THE MUSEUMS OF GREECE

ATHENS (Athenai)

MUSÉE BENAKI, Odos Koumbari.

The East Asiatic field is still very little developed in this Museum. With the exception of one item of Japanese Pottery and a few Turkestan objects it consists entirely of Chinese Pottery and Porcelain presented by Mr. George Eumorfopoulos of London. This latter material forms an interesting group, including examples of the various types of Chinese ceramic art from about 3000 B.C. to the present era.

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Chapter X

EAST ASIATIC ART IN THE MUSEUMS OF HOLLAND

I. AMSTERDAM

KONINKLIJKE VEREENIGING KOLONIAL INSTITUUT (Royal Society Colonial Institute), Linnaenestraat 2.

The Colonial Institute is a new museum, where the exhibits are primarily of an ethnological or industrial character. The student of East Asiatic art will, however, find here a gallery of Javanese sculpture, as well as considerable sundry material of interest for background knowledge. He should inquire for the gallery of gold and silver and other metal-work from Bali, Lombok, and Riau Lingga.

CHINESE exhibits are restricted to Metalwork (cloisonné).

JAVA and other islands of the Dutch East Indies are represented by extensive material. In Architecture there are models of various kinds and sizes. There is gold and silver Jewelry set with precious stones. Metalwork is exhibited in the "Treasure Room," which is a gallery of many beautiful vessels of silver and other metals, incised and perforated; there are also various ceremonial objects shown in other galleries. Paper-work includes an interesting Balinese funeral tower, of value artistically because of its fine perforated designs. Pottery and Porcelain includes a few interesting primitive types of earthenware, and polychrome and celadon wares of the nineteenth century. There is stone Sculpture, and there are religious figures in wood.

Textiles include both plain and dyed fabrics, and also models showing the process of batik dyeing, as well as examples in various stages of the process.¹ Theatre Arts include Javanese puppets, orchestras, etc. Weapons and Wood-carvings may also be found here.

MUSEUM VAN AZIATISCHE KUNST, in the Stedelijk Museum, Paulus Potterstraat, 13.

This museum, which promises to be an important one but which at present consists of only a few galleries, was inaugurated in 1932. Although small it already has fine possessions and is constantly growing; and there are also objects of fine quality on loan from private collectors. The student of East Asiatic art should by all means include it in his itinerary in Europe.

C A M B O D I A N Sculpture forms a small but excellent section.

C H I N E S E Metalwork consists of a number of bronze mirrors of good quality; several pieces of gold-work; and a handsome large bronze bell of early date. Of Painting there is still very little; and the same is true of Sculpture.

I N D I A N Sculpture is scant, but one small gilt-bronze statuette is outstanding.

J A P A N E S E material is somewhat more extensive, including a number of excellent examples of Lacquer; a few Masks; a small group of Paintings of interest and merit; some excellent examples of Pottery and Porcelain; at least one example of Sculpture; and Textiles.

1. A frame for batik dyeing may be seen in the Rijks Museum van Ethnographie in the Breestraat, Leyden.

J A V A is represented by a few interesting examples of Metalwork, and a fine group of Sculpture.

RIJKSMUSEUM, Stadhouderskade, 42.

The East Asiatic material here which is of importance is the collection of Chinese porcelain, of which a few examples date from the Ming Dynasty and the rest from the Ch'ing Dynasty. There is also Dutch porcelain showing Chinese influence; and in the room of the East Indian Campaign there is one case of Chinese porcelain with European motifs, dating from the middle of the sixteenth to the middle of the seventeenth centuries. If one happens to be studying specifically the question of the foreigners at Nagasaki in Japan he will find in this room an early painting of the island of "Decima." There is also a group of porcelains in remarkable imitation of the Japanese Kakiemon ware.

II. THE HAGUE ('S-Gravenhage, or Den Haag)

GEMEENTE MUSEUM (Municipal Museum), formerly at the east end of the Vijer, but recently moved to a splendid new building.

There is here only a small collection of East Asiatic art, entirely Chinese and including primarily ceramic wares, but it is well worth a visit. Of primary interest is a clay model of a horse dating from the Wei Dynasty, and three glass vessels tentatively attributed to the T'ang Dynasty. There is one good prehistoric painted pottery jar, several early celadon and white pieces attributed to T'ang, and a group of polychrome porcelains.

HUIS TEN BOSCH (Palace in the Wood), in the Bosch.

A small summer palace of the seventeenth century. The small collection here need not particularly concern the student of East Asiatic art unless he has plenty of time, as it is of the same type found

in other palaces throughout Europe, including objects sent as gifts from China and Japan to European rulers, or "interior decorations" carried out with Oriental materials--often a strange admixture of European and Oriental elements, as here in a large chandelier of French scrollwork inset with cups and saucers of Japanese porcelain! There are several ivory carvings here which are of interest.

MESDAG MUSEUM, Laan van Meerdervoort, 7.

There are some Chinese and Japanese porcelains and bronzes, but they are used as ornamentation in the rooms where the European paintings are exhibited and are not of especial importance to the student of East Asiatic art.

VREDES PALEIS (Peace Palace), in the Park Zorgvliet.

Aside from any international interest he may have in the Peace Palace, the student of Japanese art should, if possible, visit it for the sake of the very large modern Japanese wall decorations of k'o ssu weave in heavy silk which adorn the walls of the Tribunal. These large panels are really exquisite in composition, color, and workmanship and the student should not miss them.

III. LEIDEN (Leyden)

RIJKS ETHNOGRAPHISCH MUSEUM (Royal Ethnographic Museum), Breestraat.

This museum contains large collections from the Dutch East Indies and from Polynesia. Though the emphasis is not upon fine art there are many things which the student of East Asiatic art will find of interest in the field of Basketry, Musical Instruments, Painting, Textiles, Theatre Arts, Stone, Wood-carving, etc.

RIJKS MUSEUM VAN ETHNOGRAPHIE (Royal Ethnographic Museum), Rapenburg, 67.

One should by all means include a visit to Leiden in his European itinerary if for no other reason than to see the Javanese sculpture here, which was brought to Holland in the middle of the nineteenth century. Particularly fine is the standing stone figure of Durga. Unfortunately some of the pieces are badly weathered. There is also a considerable assemblage of Japanese lacquer here, some of it very good indeed.

C E Y L O N E S E Basketry; Masks; and Weapons.

C H I N E S E Architectural models; Metalwork; Pottery and Porcelain; Stone-carvings; and Theatre Arts (puppets).

I N D I A N Metalwork in the form of vessels and small figures; and also Musical Instruments.

J A P A N E S E material includes Architectural models of houses and temples; a collection of Lacquer containing some excellent examples; and five items of bronze Sculpture installed in the garden.

J A V A N E S E Metalwork consists of vessels, ceremonial objects, and small figures. The Sculpture is important; there are ten or twelve large stone figures, including an especially fine one of Durga Slaying Mahisha, and also figures of Brahma, Ganesa, and other deities. There are also many small figures in both stone and bronze. Weapons are also shown here.

K O R E A N material is limited, but it is of interest, especially the brass-work, as there are

comparatively few opportunities to see this in Occidental museums.

T I B E T A N Jewelry; Painting; and small Sculpture.

T U R K E S T A N Textiles from Bokhara.

KERN INSTITUUT (Kern Institute), "Gravenstein."

The Kern Institute, founded in 1925, exists essentially for research in the field of Indian and Indonesian Archaeology. Although it has no museum there is already a small collection of casts illustrating Indian plastic art, which it is proposed to expand as funds permit. There is a valuable library where students are welcomed, and here there are large collections of photographs and of rubbings from inscriptions.

IV. ROTTERDAM

HET MUSEUM BOYMAN'S (Museum Boymans). Mathenesserlaan.

In this new and very up-to-date museum there is a small collection of Chinese Pottery and Porcelain of several periods but primarily of the eighteenth century.

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Chapter XI

EAST ASIATIC ART IN THE MUSEUMS OF HUNGARY

BUDAPEST

HOPP FERENC MÚZEUM (Francis Hopp Museum, of East Asiatic art).

This museum, a branch of the Magyar Nemzeti Múzeum (Hungarian National Museum), consists largely of the collections of the late Francis Hopp. In addition to the items mentioned below there is considerable Metalwork of the so-called "Scythian" type, of which the Director of museum has made a special study.

Note: As this Survey goes to press word comes of the addition of some 500 items recently acquired by the Director, Zoltan de Takacs, during a sojourn in China, Japan, and Korea. These new accessions must add substantially to the museum's collections, and it is regretted that detailed information about them can not be included here.

C H I N E S E Bone fragments number about twenty-five, inscribed but not ornamented. The museum collection also includes Enamel (cloisonné); Ivory; Jewelry; Lacquer; Metalwork, in the form of figures; Painting; Pottery and Porcelain; Prints; Snuff Bottles; Stone-carvings, especially in jade and crystal; Textiles; and Wood-carving.

I N D I A N material includes Jewelry; Lacquer; and a few Paintings. In Sculpture there is an interesting early small fragment of a bust, of the Yakshi type; a few stucco heads from Taxila; and several small heads of the Mathura type. In the field of Textiles there are good examples of Kashmir work. There are also some Weapons.

J A P A N E S E material includes Ivory; several cases of Lacquer, including a large group of combs; Metalwork; Netsuke; Painting; Sculpture (small figures); Textiles; a few Sword Guards; and Wood-carving.

J A V A N E S E Theatre Arts are represented by puppets.

S I A M E S E Paintings, a few only; and a few examples of Pottery and Porcelain.

T I B E T A N Jewelry; Metalwork; and a few examples of small Sculpture.

MAGYAR NEMZETI MÚZEUM (Hungarian National Museum), Múzeum Körut, 14-16.

Also referred to as the Történeti Osztalya and the Magyar Történeti Múzeum. The East Asiatic art in the collections of this museum is housed in its branch, the Francis Hopp Museum of East Asiatic Art at 103 Andrassy-út; but the student of East Asiatic art who is interested in the so-called "Scythian" or "animal" style should not fail to arrange time for study here of the "Scythian" metal-work, including some magnificent gold pieces; and of allied examples of Lombard and Hungarian workmanship.

MAGYAR TÖRTÉNETI MÚZEUM. (See Magyar Nemzeti Múzeum)

ORSZÁGOS MAGYAR Iparművészeti-Múzeum (National Hungarian Industrial Arts Museum), Üllői-út, 33-37.

The only East Asiatic material here is a small collection of Chinese Porcelain in European style and a small amount of Japanese porcelain, not particularly important.

TÖRTÉNETI OSZTALYA. (See Magyar Nemzeti Múzeum)

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Chapter XII

EAST ASIATIC ART IN THE MUSEUMS OF THE IRISH FREE STATE

DUBLIN

ÁRD-MHÚSAEUM NA h-ÉIRE-ANN (National Museum of Ireland), Kildare Street.

B U R M E S E material in this museum includes Metalwork; Pottery; and Wood-carving.

C E Y L O N E S E Masks.

C H I N E S E items are more extensive and include Costumes; Enamel; Ivory; Lacquer; Metalwork, especially pewter; twenty-one Paintings (Arhats and Guardians) of the early eighteenth century Lamaist school; tomb Pottery; two items of Sculpture, one a Sung Buddha head in stone and the other a Ming Bodhisattva head in bronze; Snuff Bottles; Stone-carvings; and Textiles.

I N D I A N material includes Costume models; Metalwork; Stone; Textiles; and Wood-carving.

J A P A N is represented by exhibits of Armor; Costumes; Enamel; Ivory; Lacquer; Metalwork; Netsuke; about 1000 Prints; Snuff Bottles; Stone-carving; Sword Fittings; Textiles; and Wood-carving.

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Chapter XIII

EAST ASIATIC ART IN THE MUSEUMS OF ITALY

I. FAENZA

MUSEO INTERNAZIONALE DELLE CERAMICHE IN FAENZA
(International Ceramics Museum of Faenza), Via
Campidori-Angolo Viale Baccarini.

A visit to Faenza, near Ravenna, should certainly be planned as part of the student's sojourn in Italy, if he has any interest in the ceramic art of the East Asiatic countries. He will find here not only East Asiatic material but also ceramic wares from other countries which may be valuable for comparative study. Unfortunately I have not visited the museum myself and therefore cannot mention the material in detail.

The East Asiatic material is Chinese, Japanese, and Siamese; and it includes Enamel, Ivory, Metalwork, and Wood as well as more particularly Pottery and Porcelain. There is one Japanese gallery containing a collection presented by the "aristocracy of Tokyo" under the leadership of Count Todo.

II. FIESOLE

I am told that there is exhibited here, in the Cathedral Museum, a collection of Costumes, Textiles, and other material brought back from East Asia by early missionaries.

III. FLORENCE (Firenze)

BARGELLO (See Museo Nationale)

MUSEO ARCHAEOLOGICO DI FIRENZE (Archaeological Museum of Florence), Palazzo della Crocetta, Via della Colonna, 28.

If one has, perchance, a special interest in analogies between the various phases of primitive Japanese and Korean art and the Etruscan arts he should see as much of Etruscan art, especially tomb architecture, as possible while in Italy. For such interest a visit to the Museo Archaeologico is particularly worth while.

MUSEO NATIONALE, or BARGELLO (National Museum, or the Bargello), 4 Via del Pro-consolo.

There is practically no East Asiatic material here; but one should not miss seeing a fine plaque of sixteenth century Indian carved Ivory, of four dancing girls; and also a small item of Indian Jewelry, a fine pendant set with rubies and bearing in the centre tiny metal figures of deities.

PALAZZO PITTI (Pitti Palace)

It has been said that in a Ceramic Museum housed in the Palazzo Pitti there is some Chinese and Japanese Pottery and Porcelain, and also a little Chinese lacquer; but I did not succeed in obtaining information regarding it and am, therefore, unfamiliar with it. Quite likely it has been transferred to some other museum.

MUSEO STIBBERT (Stibbert Museum), in the Villa Stibbert, Via di Montughi, 10 (up the hill from the tram stop).

A private museum, which is open to the public. It is interesting but not essential to the student of East Asiatic art, as there is not very much East Asiatic material here.

CHINESE Metalwork (a few cloisonné boxes, etc.); and Pottery and Porcelain, chiefly of the export type, including polychrome and blue and white wares, and also a dinner set which bears the Stibbert coat of arms.

INDIAN Costumes, a few only; some Jewelry; and Weapons.

JAPANESE Pottery and Porcelain, also chiefly of the export type, including large Satsuma vases.

IV. GENOA (Genova)

MUSEO EDOARDO CHIOSSONE (Edoardo Chiossone Museum), Piazza de Ferrari, 41.

A museum of Chinese and Japanese art. Japanese art is predominant and consists of the extensive collections assembled by Edoardo Chiossone, who spent some years in Tokyo during the last quarter of the nineteenth century. The installation is crowded and it is, therefore, in some instances difficult to study the material, but it is of interest in many ways.

CHINESE exhibits embrace Enamel; a small group of Lacquer; Metalwork, many bronze vessels of the later periods; a few Musical Instruments; Numismatics; and a very few examples of Pottery and Porcelain.

JAPANESE exhibits include Arms and Armor; Book Arts; Costumes; material from the dolmens, with a few objects of special interest, such as stone sword-handle forms, ceremonial objects, chisels, and magatama; Enamel; several cases of Lacquer; about forty Masks, mostly in rather poor condition; Metalwork, which includes many vessels, some lanterns and a few mirrors; Musical Instruments; Netsuke; and Numismatics. There are many Paintings

of the Tosa, Kano, Ganku, Okyo, and Ukiyo-e schools, with attributions to a great number of artists. There is Pottery and Porcelain, including a small group of Owari, Imari, Kyoto, Seto and other wares, and several cases of various modern wares. Sculpture includes small bronze figures, and several large ones of later periods. There are Stencils; Swords and Sword Fittings, including a large collection of Sword Guards; and Textiles, including costumes and fabrics, some of them very fine. Theatre Arts are represented by masks.

KOREAN items are limited to the Numismatic field and include only a few coins.

V. MILAN (Milano)

MUSEO ARTISTICO MUNICIPALO (Municipal Art Museum), in the Castello Sforzesco, Piazza Castello.

There is here a gallery of Chinese and Japanese art, but it is hardly sufficiently rich in material to call for a special effort to include Milan in one's itinerary for this alone. In addition to the East Asiatic material there is exhibited in this museum eighteenth century Milanese polychrome ceramic ware which shows Chinese influence.

CHINESE material consists of Metal-work, including Ming and later bronzes reproducing ancient forms; Painting; Pottery and Porcelain, including tomb pottery and later items of Pottery and Porcelain; and some Sculpture in bronze.

JAPANESE exhibits include Armor; Costumes; and Enamel. Metalwork consists of bronzes reproducing ancient types. There are several Paintings. Pottery and Porcelain examples are chiefly of the types made for export to Europe. There are also

a few later Prints; Swords and Sword Fittings; Textiles; and Weapons.

S I A M E S E Pottery and Porcelain include a few examples.

T I B E T A N Sculpture.

MUSEO ARTISTICO POLDI-PEZZOLI (Poldi-Pezzoli Art Museum), Via Morone, 10, near the Piazza della Scala.

The East Asiatic material here is of the sort usually found in European palaces, and is very limited.

C H I N E S E Metalwork, a few pieces of Enamel (cloisonné); Pottery and Porcelain, chiefly of the export type; and for Textiles, a few brocades.

I N D I A is represented in Sculpture by one small bronze statuette of Ganesa, and in Textiles by one or two rugs and a few brocades.

J A P A N E S E Pottery and Porcelain, mainly of the export type; and Textiles, of which there are a few brocades only.

VI. ROME (Roma)

MUSEO MISSIONARIO-ETNOLOGICO DEL LATERANO (Missionary and Ethnological Museum of the Lateran), on the first and second floors of the Palazzo Apostolico Lateranense.

This museum is an outgrowth of the Missionary Exposition held in the Vatican in 1925, and includes material having to do with countries in which the missionary movement of the Roman Catholic Church has been active. It emphasizes particularly the history of Roman Catholic missions in the various countries, but also the native religions of those countries. Although primarily ethnological in

character this museum contains much that is of interest to the student of East Asiatic art and culture. Naturally, it includes practically all of the countries of eastern Asia.

VII. TURIN (Torino)

REALE ARMERIA ANTICA E MODERNA (Royal Armory, Ancient and Modern), Piazza Castello, 13.

The student who is interested in East Asiatic Arms and Armor and Weapons will find study material here, especially Indian and Japanese.

MUSEO CIVICO DI ARTE ANTICA (Municipal Museum of Antiquities), Palazzo Madama, Piazza Castello.

As this museum was in process of being moved into its new quarters at the time of my visit to Turin I did not see its collections but understand that there is here some East Asiatic material.

VIII. VENICE (Venezia)

MUSEO CIVICO (Civic Museum), in the old Royal Apartments, Piazzo San Marco.

There seems to be nothing here of East Asiatic provenance aside from the usual Chinese and Japanese ceramic wares; a Siamese metal Buddha; and a Chinese Kwanyin of brass.

REGIO MUSEO ORIENTALE MARCO POLO (The Royal Oriental "Marco Polo" Museum), in the Ca' Pesaro on the Grand Canal.

There are about fifteen galleries of East Asiatic art here, chiefly Japanese, but also Chinese, Cambodian, Siamese, and Javanese. The nucleus of the museum was the collection gathered by Henry of Borbone, Count of Bardi, in his travels in the 1880's. The museum is particularly strong in Japanese arms and armor and allied exhibits, having about half a dozen rooms devoted to this alone.

B U R M E S E small Sculpture.

C A M B O D I A N Sculpture, including a Khmer stone figure of considerable interest and small metal figures.

C H I N E S E material includes Costumes of various types, especially Mandarin robes; a large collection of carved cinnabar Lacquer, both boxes and furniture; Metalwork of late bronzes in early style; and Pottery and Porcelain of the later periods.

J A P A N E S E rooms are predominant in this museum. Those of Arms and Armor include splendid collections of many suits of armor; arms; quivers; weapons, such as maces and numerous swords; horse-trappings; dolls and models; masks; ensigns; etc., as well as an adjacent group of screen paintings depicting military scenes. Costumes in the museum collection include women's kimono; robes for the Nō drama; and accessories,--installed on models and well lighted for study purposes. There are about 250 Inro; and an extensive collection of other Lacquers of the Tokugawa period, among which are some excellent examples. There are also Masks; Metalwork; Musical Instruments; and Netsuke. Paintings, in addition to the screens of military scenes mentioned above, include both kakemono and makimono from the seventeenth and later centuries, in the Tosa, Kano, Okyo, Ukiyoe and other styles, as well as a few religious paintings of other types. Pottery and Porcelain includes various wares, the quality of which varies considerably. Sculpture includes only two guardian figures in wood of an early type. There are a few Stencils, of which several are unusually fine examples. There are also Swords and Sword Fittings; Textiles; and Weapons.

J A V A is represented by Jewelry; Metal-work; Musical Instruments; Textiles (batik); Theatre Arts, though only a few shadow puppets; and Weapons.

S I A M E S E Porcelain (Sawankalok Ware); and Sculpture, including small seated bronze figures.

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Chapter XIV

EAST ASIATIC ART IN THE MUSEUMS OF NORWAY

I. BERGEN

BERGENSKE MUSEUM (Museum of Bergen)

There is some East Asiatic material here, on the upper floor, but it is meagre in extent and not of sufficient significance to suggest a trip to Bergen especially for that purpose.

VESTLANDSKE KUNSTINDUSTRIMUSEUM (Western Industrial Arts Museum), at the south end of the city park.

One gallery of this museum is devoted to Chinese items from the collection of General J. W. Munthe; and in another gallery there are several small groups of other material.

II. OSLO

KUNSTINDUSTRIMUSEET (Industrial Arts Museum), Akersgaten and St. Olavagaten.

The East Asiatic groups here are chiefly of craft material from China, India, and Japan, and generally speaking not of high artistic significance, as compared to other collections.

UNIVERSITETETS MYNTKABINETT (Numismatic Collection of the University), housed in the Historiska Museum (Historical Museum), Tullinløkken.

A collection of over 2000 coins from East Asiatic countries, assembled by Consul General Frederik Schjøth. The Chinese section is the most complete, representing coinage from the Chou Dynasty on. Annamese, Japanese, and Korean coins are also

included, though far less extensive than the collection of Chinese coins.

UNIVERSITETETS OLDSAKSAMLING (Antiquity Collection of the University), housed in the Historiska Museum, Tullinlökken.

This museum contains good ethnological material from various countries of East Asia. Special groups which the visitor should not miss are several cases of Siamese pottery from the collection of Captain Th. Ring, which include an interesting range of types; the masks for the Japanese *Nō* drama, which are fair; and some fine Tibetan wood-carvings. The student interested in possible analogies between Oriental and Occidental design motifs will find the Viking material here of interest in this respect.

CHINESE Costumes; and Pottery and Porcelain.

J A P A N E S E Masks; and miscellaneous material.

K A F I R I S T A N wood Sculpture.

S I A M E S E Pottery and Porcelain, a good range of various types.

T I B E T A N Sculpture includes small figures; there are also some splendid examples of Wood-carving.

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Chapter XV

EAST ASIATIC ART IN THE MUSEUMS OF POLAND

I. KRAKOW

MUZEUM NARODOWE W KRAKOWIE (National Museum of Krakow)

There is a large East Asiatic division here, I am told, made up of donations of private collections, notably that of Mr. Felix Yasienski. For lack of exhibition space, however, much of the material is necessarily kept in storage.

The items seem to be primarily Japanese of the eighteenth and nineteenth centuries and comprise the following classifications: Arms; about fifty Inro; Lacquer; Metalwork in bronze; Musical Instruments; Painting (several kakemono only); a large collection of about 5000 Prints; Sculpture in wood; about 5000 Sword Fittings; and Textiles, including some very fine fabrics.

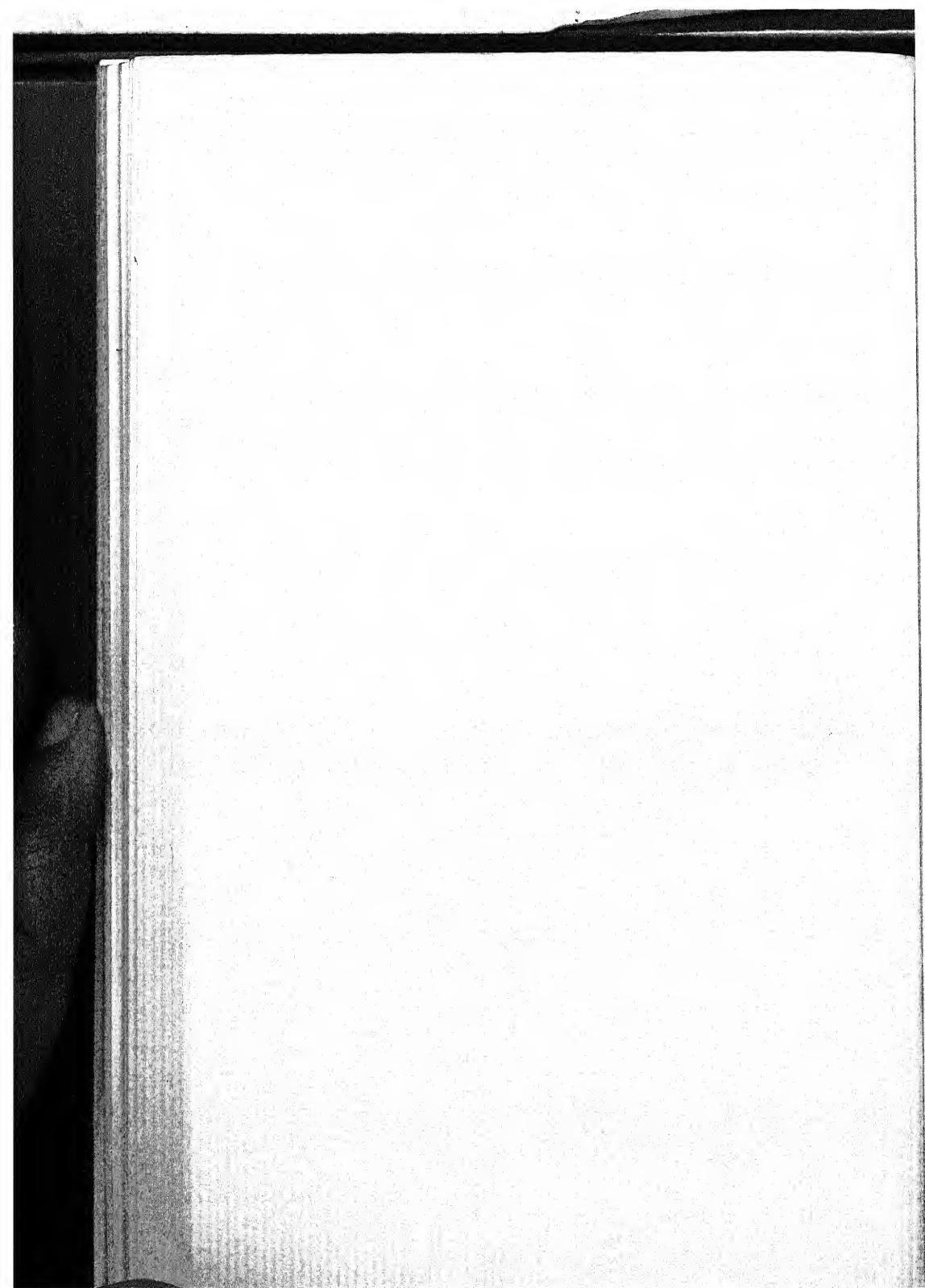
II. WARSAW (Warszawa)

MUSEUM NARODOWE (National Museum), Aleja 3-go Maja 13.

The collections of East Asiatic material here are said to be modest ones and to consist primarily of the various phases of Chinese and Japanese ethnography. There is also a collection of rare Ceylonese religious MSS.

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Chapter XVI

EAST ASIATIC ART IN THE MUSEUMS OF SPAIN

It was not possible for me to visit Spain, but information regarding East Asiatic material to be seen in museums in that country was furnished through the kindness of Mr. Juan Fabre y Oliver. In addition to the collections mentioned there must be much material in royal palaces and in churches and monasteries throughout the country; material lent by religious orders (the Augustins, the Dominicans, and the Jesuits) was shown in the Pavilion of Missions at the Exposition of Barcelona in 1929.¹

I. BARCELONA

MUSEU DE LES ARTS DECORATIVES DE PEDRALBES (Pedralbes Museum of Decorative Arts).

This museum includes East Asiatic material lent by various collectors, as noted below, the exhibits occupying a number of galleries.

CHINESE material belongs in the collections of Mr. Juan Fabre y Oliver and Mr. Damia Mateu, and includes Furniture; Ivory; Lacquer; Metal-work; Paintings; considerable Pottery and Porcelain from the early periods as well as later porcelains; Sculpture; Stone-carvings; and Textiles. Mr. Fabre also has other material in his home, where he is glad to welcome scholars who wish to study the objects in his collection.

JAPANESE material belongs in the collections of Mr. Lluis Masriera and Mr. Juan Fabre y Oliver, and embraces Furniture; Metalwork; and,

1. Since the Civil War in Spain it is of course impossible to say how accurate the information, as given herein, may be at this date.

primarily, Pottery and Porcelain--all of the eighteenth and nineteenth centuries. Among the Pottery and Porcelain examples are items of Imari, Kaga, Kyoto, and Satsuma wares.

The Mansana collection of some 3000 items, formerly shown in the museum, is now housed in a private home.

II. MADRID

MUSEO ARQUEOLOGICO NACIONAL (National Archaeological Museum), Calle de Serrano, 13.

There are here two galleries of East Asiatic art and ethnology, which include Costumes; Enamelwork; Ivory; Metalwork; and Pottery and Porcelain.

III. VILLANUEVA AND GELTOU (Villanueva y Geltru)

MUSEO BALAGUER (Balaguer Museum)

Here one will find a small collection of Chinese art.

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Chapter XVII

EAST ASIATIC ART IN THE MUSEUMS OF SWEDEN

I. GOTHEMBURG (Göteborg)

KULTURHISTORISKA MUSEET (Museum of Cultural History),
Norra Manngatan.

This building was formerly the old office and storehouse of the Swedish East India Company. The museum which it now houses contains material dating from the eighteenth century produced chiefly for export to Europe; it constitutes a memorial of the old India trade. The collections are mainly sociological, historical, and ethnological.

RÖHSSKA KONSTSLÖJD MUSEET (Röhss Arts and Crafts Museum), Vasagatan 37-39.

The East Asiatic section of this museum consists of a number of galleries of Chinese and Japanese material, of which the small group of Chinese bronzes and the collection of Chinese pottery and porcelain are the most important for the American student. Outstanding among the ceramic wares are a number of fine Tz'u Chou, Lung Ch'uan, and Chun pieces.

CHINESE Costumes, such as mandarin robes, are shown here. In the Metalwork group are a number of mirrors, several fine early bronzes, and a group of later bronzes. There is also some Painting. The Pottery and Porcelain exhibits include several neolithic items, some dating from the periods of Han and T'ang, and others from Sung and later dynasties. The Tz'u Chou, Lung Ch'uan and Chun examples are of especial interest. Of Sculpture there is a little,

including three seated iron Lohan dated as of our 1477 A.D. The Textile group includes rugs as well as fabrics.

J A P A N E S E exhibits include some Inro; Netsuke; Metalwork, of which there are some fine later bronzes; Sword Fittings; etc.

II. MÄLMO

MÄLMO MUSEUM

In the East Asiatic section of this museum, I am told, there is a large collection of ancient Chinese Metalwork (bronzes), and a large collection of pre-Ming Pottery and Porcelain; but I do not have detailed information concerning it.

III. STOCKHOLM

NATIONALMUSEUM (National Museum), Södra Blasieholmshamnen.

The student of East Asiatic art should make a point of visiting the East Asiatic section of this museum, where there are interesting paintings and sculpture to be studied as well as other items as mentioned below.

C H I N E S E Metalwork is included. Paintings include items formerly in the collections of Dr. Fredrik Martin and General J. W. Munthe. The collection of Pottery and Porcelain dates from various periods. There is also interesting Sculpture, including items formerly in the collections of Doctor Martin and General Munthe.

I N D I A N Sculpture consists of a small group of small Mathura heads.

J A P A N E S E material is slight, embracing a few Prints; several Paintings; several early wood Sculptures; and some miscellaneous items.

STATENS HISTORISKA MUSEUM (State Historical Museum), in the same building with the Nationalmuseum, Södra Blasieholmshamnen.

There is no East Asiatic material here, with the possible exception of one small pottery vessel found in a Swedish tomb of the ninth, tenth, or eleventh century; this vessel, it has been thought, may be of East Asiatic origin. If the student has any interest in possible analogies between Oriental and Scandinavian decorative motifs he will find ample material for study in the splendid archaeological collection of artifacts from Scandinavian burials.

ÖSTASIATISKA SAMLINGARNA (Museum of Far Eastern Antiquities), housed in the Handelshögakolen, Sveavägen 65.

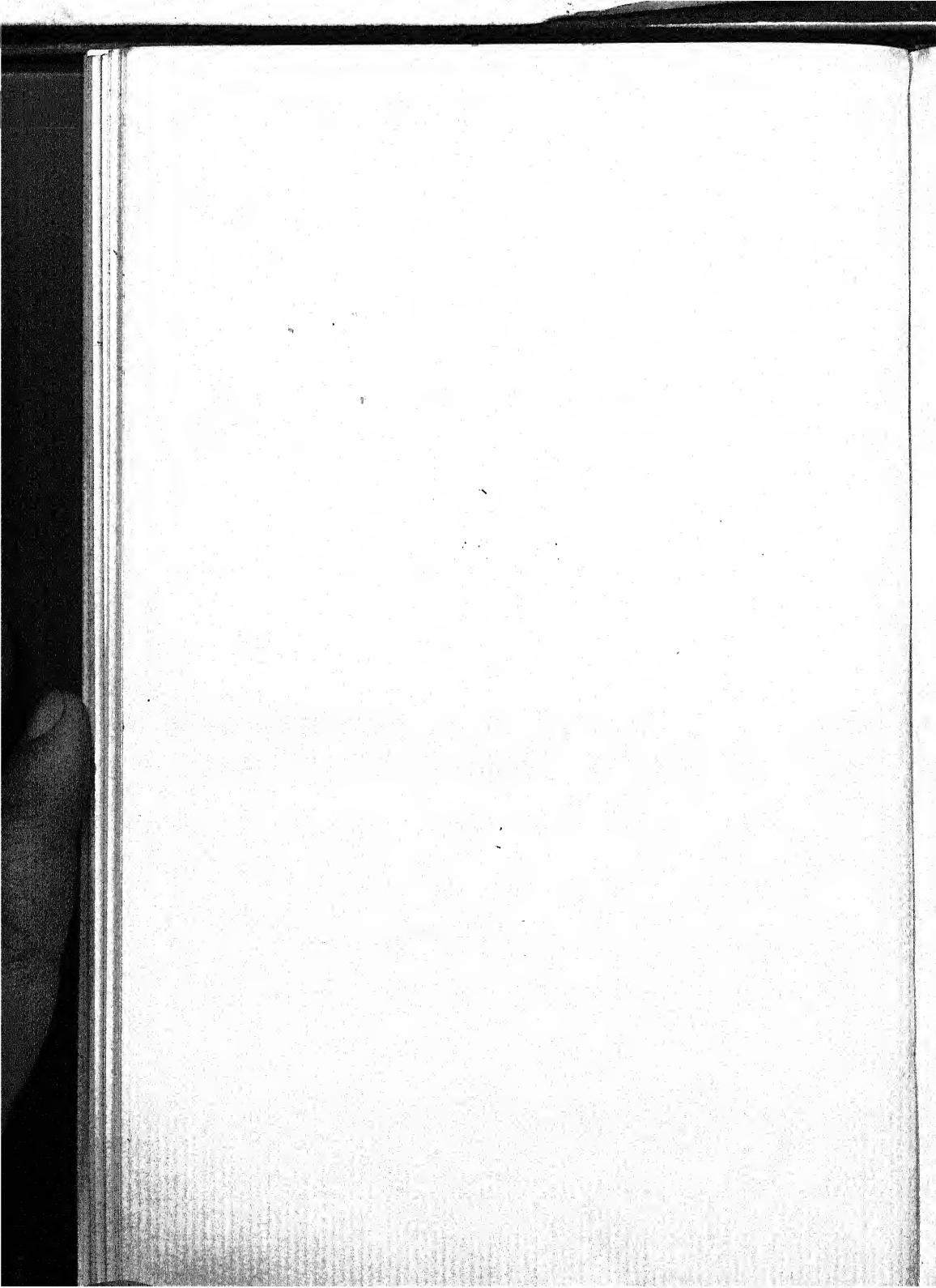
This collection should be considered as one of the focal points in the itinerary of the student visiting Europe, for here he may see a remarkable collection of Chinese bronzes; an extensive group of Chinese painted pottery of the neolithic age which, as is natural (since it was Dr. J. G. Andersson, Director of the Museum, who discovered this important phase of East Asiatic ceramic art), is the finest to be seen anywhere in the Occident; and an archaeological collection, from the shell-mounds and other sources in the Japanese Empire, presented to the Crown Prince of Sweden when he visited Japan in 1926.

C H I N E S E material includes a group of items in Bone, both inscribed bones and carved bone ornaments from the An-Yang site. The use of Lacquer in early times is illustrated by a long timber beam painted with lacquer, from an early tomb, and fragments of fine red and black lacquer reputed to

have come from the same tomb. The beam still retains the bronze masks with rings which were attached to it. The Metalwork collection consists of a remarkable collection of bronzes, many of them superb examples. It includes bronzes from An-Yang; vessels of the early periods; horse trappings, implements and small ornamental pieces; and is especially strong in a comprehensive range of early mirrors, some of them unique. There are also many of the small, so-called "animal style" bronzes from various parts of Asia. In the Pottery and Porcelain group there is a superb collection of many painted pottery vessels of the neolithic period; these are both large and small, and include three unique covers decorated with moulded human-head forms. There are also fragments of the white incised pottery from the An-Yang site, one of which is an exceptionally large section from the neck and shoulder of a large and handsome jar. There are tiles in terracotta, of the large rectangular type, one of which is a particularly fine specimen perforated with a dragon design. Stone is represented by a group of excellent examples of early jade, and also by implements of various sorts.

J A P A N E S E exhibits include considerable material from the shell-mounds, etc., of the Japanese Empire, chiefly Pottery, Stone implements, and Weapons.

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Chapter XVIII

EAST ASIATIC ART IN THE MUSEUMS OF SWITZERLAND

I. BASLE (German, Basel; French, Bâle)

MUSEUM FÜR VÖLKERKUNDE, or MUSÉE ETHNOGRAPHIQUE (Ethnographical Museum), Augustinergasse, 2.

In this museum the student of East Asiatic art will find some material, though it is comparatively meagre.

C H I N E S E Pottery and Porcelain, dating from the Han to the Ming Dynasties.

I N D I A N Sculpture, including architectural fragments from Bodhgaya, etc.; a number of sculptured figures; and many small religious works.

S I A M E S E Sculpture, including several items in stone and bronze.

II. BERNE (Bern)

BERNISCHES HISTORISCHES MUSEUM (Berne Historical Museum), Kirchenfeld.

In this Historical Museum in Berne there is the Oriental collection of Henri Moser, which formerly constituted a museum in his residence, "Charottenfels," at Neuhausen. Although the collection seems to consist very largely of West Asiatic items there is also some East Asiatic material, some of which is primarily ethnological and some of which is of definite artistic interest. Arms and Armor, Jewelry, Metalwork, and Weapons comprise the greater part of the group.

CHINESE material is almost entirely lacking except for some Stone-carvings.

INDIA, however, is represented by Arms and Armor; Textiles (shawls), Swords and other Weapons; and Wood-carving.

JAPANESE items are limited to Sword Fittings.

JAVANESE, MALAYAN, and NEPALESE Weapons.

TIBETAN Sculpture and Wood-carving.

TURKESTAN Weapons.

III. ZURICH

KUNSTGEWERBEMUSEUM DER STADT ZURICH (Zurich Industrial Arts Museum), Ausstellungsstrasse 60.

This museum of the so-called minor arts has no extensive collections of East Asiatic material, but there are some exhibits which will be of value to the student if he is in Zurich.

CHINESE Metalwork consists of only a few items; there is also some Pottery and Porcelain; and a few Textiles.

INDONESIAN exhibits lie almost wholly in the fields of Textiles and Theatre Arts, and include examples of the batik and other processes of fabric decoration, and of marionettes and figures for shadow plays.

JAPANESE material is also rather meagre, with several Paintings, a small group of Prints, and a few Sword Fittings. There is a group of about 200 Stencils for Textile dyeing.

SAMMLUNG FÜR VÖLKERKUNDE DER UNIVERSITÄT ZURICH
(Ethnological Collection of the University of
Zurich).

I N D I A N material here is primarily valuable for religious background study and iconography. It covers Hinduism, Buddhism, and Jainism, the material coming from India, Indonesia, Nepal, and Tibet. The major part is Sculpture in various media but there are also Paintings and miscellaneous objects.

J A P A N E S E material includes an extensive collection of over 1000 items of bamboo or objects in some way relating to bamboo. The collection is not, of course, of particular value, *per se*, to the student of art, though it does have interest for background study, since it shows something of the tools and technique used in bamboo-working. It also includes many examples of all sorts bearing decorative motifs inspired by the bamboo.

NOTES

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Chapter XIX

EAST ASIATIC ART IN THE MUSEUMS OF TURKEY-IN-EUROPE

CONSTANTINOPLE (Istanbul)

CINILLI-KOSK (China Pavilion)

The collections here are of Islamic art, but there is a Chinese mirror; Chinese incense burners with Arabic inscriptions; and Turkestan bronze items, including talismans and mirrors.

MUSÉE DES ANTIQUITÉS (Museum of Antiquities).

There is a separate small building here for Oriental items. Material is to be found here which was formerly in the Palais de Yildiz (Yildiz Palace). It includes Chinese Book Arts; Chinese and Japanese Porcelain; Chinese Stone-carvings (jade); a Japanese bronze incense burner of the nineteenth century; and Chinese incense burners of the nineteenth century with Arabic inscriptions.

SARAY DE TOP-KAPU

The buildings here are old houses and pavilions in Islamic style. Treasure rooms include Arms, and Porcelain, the latter containing some 1300 items of the Chinese Sung Dynasty and 2600 dating from the Ming Dynasty.

In the Library here there are fine miniature Paintings, some of them of Indian origin.

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